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CULTURAL HISTORY OF ODISHA

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Cultural significance of the Somavamsi rule

The cultural contribution of the Somavamsis is significant in many ways. The Somavamsis accepted the *Varnashrama dharma* i.e., traditional division of the society into four *Varnas (Brahmana, Kshatriya, Vaishya* and *Sudra),* and gave the highest status to the Brahmanas. By performing Vedic sacrifices and facilitating the migration of Brahrnanas from northern India through generous offer of land grants the Somavamsi rulers promoted the Brahminisation of the socio-religious life of Odisha as well as the assimilation of the north Indian Sanskritic culture into the Odishan culture. Women enjoyed respectable status in the Somavamsi society. Some of the Somavamsi queens performed important works like the construction of temples. The Queen Kolavatidevi, the mother of Udyota Keshari constructed the Brahmeswar temple at Bhubaneswar. Nevertheless, the status of women appears to have degenerated during this period. The *Devadasi* practice (the practice of dedicating maidens to the temples) and prostitution were prevalent during this period. The last Somavamsi king, Karnadeva married a dancing girl, named Karpurasri who was born of a *Mahari* or *Devadasi.*

Religious life of the Somavamsi rulers

The Somavamsi rulers were devoted Saivites. They helped the growth and spread of Saivism by the construction of Siva temples and offer of liberal land grants to the Saiva temples, priests and ascetics. Consequently, a number of Saiva gurus, such as Sadasivacharya, rathamacharya and Acharya Gagana Siva came to Odisha from far and wide and enjoyed the patronage of the Somavamsi rulers. With the help of Janmejaya I Gagana Siva built the Someswar temple at Ranipur-Jharial. Yayati-I built the beautiful Saiva temple of Mukteswar. The construction of the gigantic Saiva temple of Lingaraj was started by Yayati-ll and completed by Udyotakeshari. Though ardent Saivites themselves, the Somavamsis continued the Bhaumakara tradition of religious toleration. They tolerated other sects such as Jainism, Vaishnavism and Saktism.The king Udyota Keshari carved Navamuni and Varabhuja caves for the Jaina ascetics.

Art and Architecture

The Somavamsis left their imperishable legacy in the field of art and architecture. The Odishan temple architecture which began in the Sailodbhava period reached the height of perfection towards the close of the Somavamsi period. The Odishan temple reached its complete form towards the close of the Somavamsi period. The architectural activities in the later period, though by no means scarce, were more concerned with elaboration than with any introduction of new features or forms indicating new directions of development. Out of the numerous temples, built by the Somavamsis four are most magnificent Lingaraj, Brahmeswar, Mukteswar and Rajarani (all in Bhubaneswar). Each of them is a masterpiece of Odishan architecture. The images of these temples are also the finest specimens of sculpture.

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Promotion of Learning

There was a phenomenal development in the field of Sanskrit learning and literature during the Somavamsi period. The inscriptions of the period speak of the proficiency of the scholars in *Vedas, Vedanga, Smtitis, Puranas,* medical sciences, Astrologgy, *Arthasastra,* Grammar, Poetry, History, Political Science and Logic. The land grants to the learned Brahmanas facilitated the study of Sanskritic literature. A number of Sanskrit scholars such as Sadharana, Purushottam Bhatta, Bhavadeva, Acharya Subhachandradeva and Narayana Satakarni flourished during the Somavamsi period. Sadharana, the chief minister of Janmejava I was well-versed in *Veda, Vedanga, Vidya, Siksa, Kalpa, Itihas, Smriti* and *Arthasastra.* Purushottam Bhatta wrote a eulogy on King Udyota Keshari. Some of the Somavamsi kings themselves were scholars. The Somavamsi inscriptions use some typical Odia words such as *Khamba, Punya* and *Machha.* This period was undoubtedly a significant phase in the formation of Odia language.

Q. Describe the cultural significance of Somavamsi rule.

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Cultural significance of the Ganga rule

In order to understand the cultural significance of Ganga dynasty, it is essential to know about the society and condition of people during the Ganga period, the religion, art and architecture, music, dance, language and literature, trade and commerce etc.

Traditional *Varna* system

During the Ganga period the traditional *Varna* system(Brahmana, Kshatriya, Vaishya and Sudra) was prevailed. The Brahmanas enjoyed the highest status and maximum privileges in the society during this period. Many of them enjoyed land grants *(Agraharas)* as scholars and priests. During this period it is found that a number of Brahmanas entered into non-religious professions like military service, other categories of government service, and trade.

Development of *Karanas* (Kayasthas) caste

The records of the Ganga period mention the *Karanas* (Kayasthas) as an important caste developed during this period. They were a hereditary class of writers. Their *Varna* status is not clear from the available records. Some sources say that they were Kshatriyas. Others hold that they were Shudras. Whatever might be their *Varna* status, they occupied all cadres of posts in government, from that of a village-headman and accountant to that of a prime minister and army general.

Position of women during the Ganga period

During the Ganga period women were held in esteem in the society specially in case of royal women. In many of the donative records the donors state the names of their mothers. Royal ladies were noted for their pious disposition and devotion to husbands. It appears that the royal ladies had access to

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education and specialised forms of art like music and dance. Chandrikadevi, the daughter of Anangabhimadeva III was accomplished in music and dance. She built the temple of Ananta Vasudeva in Bhubaneswar. Sivarani, a lady of Ganga lineage was called the *Kaliyuga Saraswati* (Goddess of Learning in Kali Age). However, the women's status seems to have been some extent reduced during this period. The *Smritis* and *Nitisastras* of the time restrict their freedom. Women were expected to be devoted to their husbands. But the Ganga kings themselves were polygamous. The *Smritis* also permitted the rulers to go for poligamy. In practice it appears that women enjoyed a good deal of freedom. They also danced as *Devadasis* in the temples. The plentiful depiction of women as singers and dancers, erotic partners and seductive *Nayikas* also point out their independence.

Religion during the Ganga period

The early Ganga rulers were devout Saivites. But after capturing Odisha, the Gangas accepted Vaishnavism. They showed great devotion to Purushottam-Jagannath who was regarded as a manifestation of Vishnu. Chodagangadeva built the present gigantic temple of Lord Jagannath. Anangabhimadeva-III declared that he ruled the empire as the *Routa* or deputy of Lord Jagannath. Puri with Lord Jagannath as the presiding deity became a great centre of Vaishnavism during the Ganga period. The great *Bhakti* saints like Ramanuja, Narahari Tirtha and Jagannath Tirtha came to Odisha from outside during this period. The recital of *Gita Govinda* of Jayadeva (the Vaishnava poet of this period) was introduced into the daily rituals of the Jagannath temple.

Secular nature of the Ganga rulers

The Ganga rulers were secular in nature. Inspite of allegiance to Lord Jagannath, the state deity, the Gangas also patronized the worship of other deities - Siva, Parvati and Sun-God. Chodagangadeva donated a village for the maintenance of a perpetual lamp in the Lingaraj temple of Bhubaneswar. Parvati temple was built inside the precinct of the Lingaraj temple during the Ganga rule. Narasihmhadeva-I built the temple for Sun-God at Konark. The Ganga rulers seem to have attempted a harmony between Saivism and Vaishnavism. The transformation of Siva of the Lingaraj temple into the conjoint deity, Harihar (Vishnu as well as Siva), and the construction of the Vishnu temple of Ananta Vasudeva by a Ganga princess named Chandrika devi in the midst of the Siva temples indicate attempts at such a synthesis of Hari-Hara cult.

Art and Architecture during the Ganga period

The art and architecture of Odisha reached the zenith of glory in the constant and strenuous building activities of the great Ganga monarchs like Chodaqanqadeva, Anangabhimadeva-III and Narasimhadeva-1. The Gangas built two unrivaled and beautiful monuments - the Jagannath temple of Puri and the Sun temple of Konark. These two temples are remarkable for their massive structure, architectural skill, fine ornamentation and beautiful images representing animals, gods, goddesses, episodes from mythology and erotic partners.

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Patron of Learning

Being learned and cultured themselves, the Ganga monarchs extended their patronage to the promotion of learning. They offered land grants to the learned Brahmins, temples and *maths* (monasteries). The temples and *maths* were centres of religious culture as well as learning. The copper plate grants and stone inscriptions show the high water mark of Sanskrit literature in Odisha during the Ganga era. During this era there were a number of intellectual luminaries in Odisha. Pandit Vidyadhar (*Ekavali),* Jayadeva (*Gita Govinda),* Shridhar Acharya and Nilambar Acharya (the *Smriti* writers), Viswanath Kaviraj (*Sahitya Darpan),* and Satyananda (the astronomer who wrote *Surya Siddhanta)* belong to Ganga period.

Evolution of Odia Language

During this period some stone and copper plate inscriptions of the Ganga period clearly indicate that Odia language and script took a definite shape. As a result, during the reign of Kapilendradeva, the immediate successor of the Gangas, Sarala Das could write his magnus opus, *Mahabharat* in the language of the masses i.e. Odia.

Music and Dance during Ganga rule

The Ganga monarchs were great patron of music and dance. The *Natamandapas* (Dancing Halls) of the temples were the places where the *Devadasis* (the maidens dedicated to the temples) were performing dances to the tune of compositions and musical instruments. The temple of Jagannath at Puri and the Sun Temple of Konark (which were built by the Gangas) have *Natamandapas.* Anangabhimadeva-III added *Natamandapa* to the temple of Lingaraj in Bhubaneswar. The Ganga kings employed damsels in the temples for singing and dancing. Tradition states that Padmavati, the wife of poet Jayadeva was a *Devadasi,* dedicated to Lord Jagannath. She used to dance to the tune of the songs, composed by her husband. The Ganga temples, particularly the *Natamandapas* are full of singing and dancing girls in ecstatic postures with musical instruments found in the panels.

Overseas Trade

The development of cultural activities of Odisha during the Ganga period was possible due to her economic prosperity. During this period Odisha continued her ancient commercial relation with South East Asian countries. The engraving of boats in the *Bhoga Mandapa* of the Jagannath temple of Puri, a panel show in the transportation of elephants (preserved in the Odisha State Museum) and, the reference to a township, inhabited by the artisans and traders in the Nagari plate of Anangabhimadeva-1I1, etc. are the evidence of Odisha's overseas trade and commerce during the Ganga period. Clothes, diamonds and elephants were exported from Odisha to outside countries.

The four hundred years of glorious rule of the Gangas is unique in many sense in the history of medieval Odisha. The land was politically and culturally got united. The Kalinga school of architecture reached the zenith during the Ganga period. Further, the Sanskrit literature developed to a great extent during that period. The overall socio-economic-political and cultural pictures of this period testify to the fact that

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peace and tranquility prevailed all over the empire during the period of the mighty rulers of the Ganga dynasty.

Questions:

1. *Make an analysis on the cultural significance of the Ganga dynasty.*
2. *Describe the contribution of the Ganga rulers to the Culture of Odisha.*
3. *Discuss the different aspects of culture developed during the Ganga period.*
4. *Write a note on the importance of Odishan culture during the Ganga rulers.*

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Growth of Temple Architecture

Odisha is famous in the world for her beautiful temples. In fact, the temples constitute the most dominant and significant form of architecture in Odisha. They form "One of the most compact and homogeneous architecture groups in India."

Styles of temple architecture in India

Out of the three styles of temple architecture found in India like Nagara, Dravida and Vesara, Odisha has followed the Nagara with a distinctive regional bias of its own known as 'Kalinga'. An inscription in Amritesvara temple at Holal (Karnataka) dated 1235 A.D. mentions the names of all the four categories like Nagara, Dravida,Vesara and Kalinga.

Texts on temple architecture

In due course of time, several canonical texts were written for the construction of temples. Among such texts Bhuvana Pradipa, Bhuvanapravesa, Silpasastra, Silpasarini, Silpaprakasa, Silparatna Kosa and Silpi pothi etc are prominent. These texts helped in maintaining basic standards in the construction notwithstanding varieties of form and size. The Silpasarini mentions about several kinds of temples, viz., Manjusri, Mrudanga eka bhagika, Vasusri, Mahameru, Kailasa, Ratnasara, Vartula ratha Vimana and Suvamakuta. Each variety has its own design based on a specific yantra (diagram).

Typical Odishan temple

Bhuvana Pradipa mentions about three kinds of temples on the basis of their architectural features. These are: Rekha (curvilinear superstructure), Bhadra or Pidha (monument with a pyramidal roof) and Khakhara (oblong building with wagon-vault roof). The text mentions about 36 varieties of Rekha, 5 varieties of Bhadra and 3 varieties of Khakhara with proportionate measurements of each part and their heights. The typical Odishan temple consists of both Rekha and Bhadra-the Rekha for the Deula (sanctum cella or garbha griha with the curvilinear superstructure called sikhara or gandi) and the

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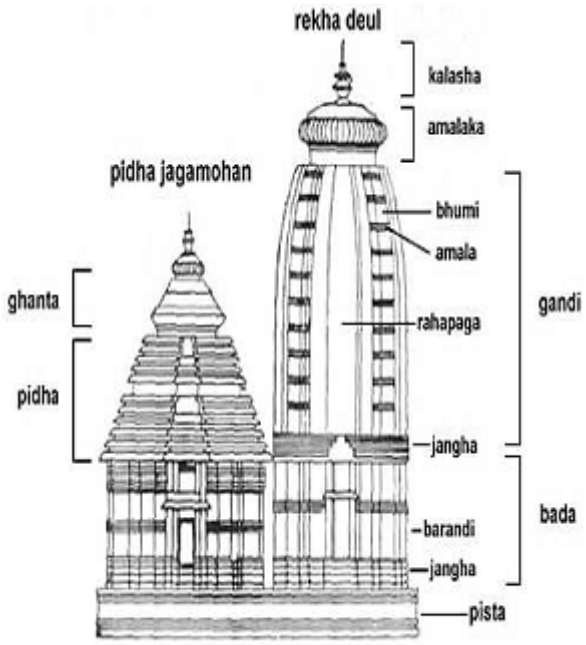
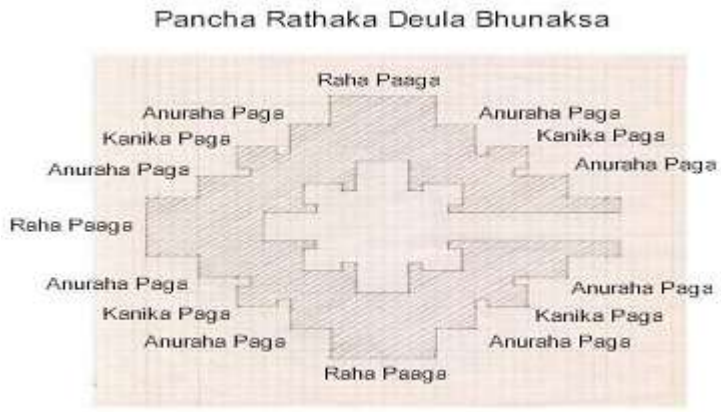
Bhadra for the pidha-deula to serve as the audience hall (Jagamohana or mukhasala). The pidha-deula, added to the front of the Rekhadeula, is covered by a pyramidal roof of receding steps. The smaller height of Pidha-deula represents a balance with the higher Rekha-deula and "greatly enhances the grandeur of the soaring curvilinear spire". N.K. Bose mentions that the axial arrangement of the Rekha and the Bhadra components of the Odishan temple began with the sanctum to which the porch was added later. Along the same axial line, Nata mandira (dance-hall) and Bhoga mandapa (hall of offering) were added later.The Odishan temples are usually of curvilinear spire with square sanctum. A few Pidha-type temples are made on the summit of the Mahendra and in Koraput, two hypaethral (circular and open) Yogini temples at Ranipur-Jharial and Hirapur the starshaped Ones at Baudh, and a few Khakhar temples.

Components of the Odishan temple



Outline of Typical Kalingan Temple

As regards the plan, in elevation the Odishan temple has four components, such as, pista (platform or vedika), the Vada (the vertical wall), gandi (the trunk), the mastaka (head or crown). The pista is absent in many temples. The bada consists of three parts, such as, pabhaga (footportion or bottom part consisting of Khura, Kumbha, Patta, Kani, Basanta), jangha (the thigh part) and baranda (moulding forming uppermost part of bada). The jangha is sub-divided into two parts-tala janga (lower thigh) and upper jangha (upper bond thigh) by a set of mouldings known as bandhana. There is similarity between the main temple and the pidha up to bada. The difference starts from the gandi. Where as gandi of the Rekhadeula inclines inward in a convex form, *i.e.* curvilinear outline, that of Pidha takes a pyramidal form. The gandi of Rekhadeula is divided into several pagas (vertical projections). The corner pagas known as kanika-pagas are further sub-divided into horizontal sections known as bhumi by miniature amlas (ribbed disc resembling amla fruit). The central paga is known as Rahapaga and the next two as kanika and anu-raha. The door or entrance comes on the raha paga whereas niches come on the other three raha-pagas which go down upto pa- bhaga. It is thus in the plan of a four-door shrine. The subsidiary pagas are placed midway between the raha and the corner. Depending upon the number of pagas (also called rathas), temples are classified as triratha, pancha-ratha, saptaratha,etc. The topmost course of gandi is called visama. The mastaka (skull) above it consists of Veki (neck), amla, Khapuri (skull) Kalasa (Gar) ayudha (attribute or symbol of the deity).



Ground Plan of Kalingan Temple

In pidha deula, the gandi consists of a number of pidhas, gradually diminishing towards top in a pyramidal shape. The topmost pidha is reduced to about half of the lowest one. In later temples pidhas were grouped into tiers called potalas which are separate from each other by recessed vertical walls known as kanti. The hollow interior above the sanctum (garbha-griha) is hidden by a ceiling (garbhamuda) consisting of stone beams and rafters to maintain stability of the structure by binding the walls. In bigger temples, two or three ceilings (mudas) are found, as in the case of Lingaraja. Access to the chambers is made through an opening above the lintel of the door of the sanctum. The construction of such lofty temples like Lingaraja and Jagannatha creates awe and wonder in the mind of the onlooker regarding the technique of construction. In fact, the technique adopted was corbelling. The sized-Khondalite stones, used in most of temples, are laid horizontally one upon another, "held together mainly by a system of counterpoise, the weight of one stone acting against the pressure of another, much of the stability being a matter of balance and equilibrium". No cementing mortar of any kind has been used but iron cramps and dowels were used to keep the stone stabs in position.

Initial years of temple architecture in Odisha

The history of temple building in Odisha is said to have begun with Laxamanesvara,Bharatesvara and Satrughnesvara group of temples at Bhubaneswar in 6th century A.D. and culminated with the Sun temple of Konarka in 13th century AD. The earliest surviving temples at Bhubaneswar are the three ruined temples like Laksamaneswar, Bharateswar and Satrughneswar. These are Rekha temples in triratha plan. On the basis of an inscription on the Laksmaneswara the date of the temples are assigned to the .later half of 6th century AD. Each of them has niches on its bada to contain parsvadevata. The front raha of Bharateswara temple is carved with two chaitya windows containing Ravananugraha form of Siva and Nataraja in the lower and upper niches respectively. These temples are unicameral *i.e.,* having only the sanctum without the Jagamohana. The Parsurameswara temple assigned to 7th century AD. is the best preserved specimen among the early group of temples. It consists of both Deula and Jagamohana. The Deula is tri-ratha in plan in the bada but features of Pancharatha are visible in the Gandi. The Sikhara is of modest height and gives a squattish look. The Jagmohana is a rectangular hall with a terraced roof sloping in two tiers with clerestory in between. The Svavnajalesvara temple at Bhubaneswar offers another example of the early type. The temple, consisting of vimana only, bears clear affinities with the Parasurameswar in elevation and decoration. For example, the theme of marriage of Siva and Parvati is rendered almost in an identical manner in both the temples.

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Growth temple architecture between the 8th and the 10th centuries

The next stage of growth of temple architecture is noticed in the temples built between the 8th and the 10th centuries. The 8th century temples at Bhubaneswar include Vaital, Sisiresvar, Uttaresvar, Mohini and Markandesvar. Outside Bhubaneswar, the notable temples are Bhringeswar, Siva temple at Bajrakot, Kanakesvar temple at Kualo, Manikesvar temple at Sukleswar, Dakshesvar temple at Badgan and Nilakanthesvar temple at Padmapur. The changes and innovations of the period are seen at the Sisiresivara temple (cir. 775 AD.). It is pancharatha in plan. The front raha paga contains the image of Nataraja in a chaitya window. The Jagamohana, like that of Parasuramesvara is rectangular in plan and has a terraced roof but does not have any window or pillar. The roof is held in its position by cantilever principle. It is an advancement in architectural feature. The Mohini temple on the South bank of Bindu Sarovar has a totally undecorated pancharatha sikhara, with a plain recessed bandhana below it. The Mukhasala, a recent restoration with plain blocks of stone, is a pillared hall with pilasters against the side wall. The Svapnesvar temple at Kualo on the bank of the Brahmani near Talcher is a badly damaged example of a panchayatana temple. The main temple, like the Satrughneswara group and Parasuramesvara, contains an Astagraha Panel on the lintel of the shrine. The main temple is dedicated to Siva while the corner shrines contains images of Durga, Ganesa, Surya and Visnu. The Durga temple at Vaidyeswara is a small shrine in the Khakhara Style, with a height of about 12 feet. The barrel-vaulted roof is made of in two levels and the narrow sides are decorated with Vajramastakas containing Ekapadasiva and Ganesa on one side and Andhakasura badha-form of Siva and Nataraja Siva on the other side. It appears to be the precursor of the Vaital Deula which has an oblong sanctum, a wagon-vault roof and a mandapa like that of the Parasuramesvara. It has interesting architectural features-instead of Raha projections, the Bada has elegantly carved shallow pilasters. At each of the four comers of the Jagamohana stands a miniature rekha temple. Though small in size, the tower of the temple is most proportionate and very beautiful. However, the style did not thrive because of the popularity of Sikhara Style.

Main innovations of the temples of the 9th-l0th century

Temples of the 9th-lOth century temples evolved with more advanced architectural features like the harmonious proportion of pagas on the Bada and the Gandi. The pyramidal form of the Jagamohana emerged in the period. The Singhanath temple in the bed of the Mahanadi in Cuttack district, the twin temples of Nalamadhava and Siddhesvara at Gandharadi in Boud district are some of the specimens of the period. V. Dehejia states that the Singhanath is "the most advanced of our Formative phase Temples as far as the joint between Shrine and Mukhasala is concerned." The Mukhasala is a rectangular flat-roof and pillared. The roof is triple- tiered without any sign of any clerestory between them. The Shrine Walls are triratha in plan. The main innovations were the tall and slender pilasters on either side of the niches extending up to the Bandhana level. The Varahi temple at Chaurasi is "one of the most fascinating of early Odishan temples." Dehejia notes that it marks the transitional phase in Odisha architecture. It is said to have represented the Vimanamalini or Kamagarbha type of temple prescribed in the text of Silpaprakasha. The walls of the shrine reveal pancharatha features and contain the features of a typical transition temple. The Sikhara of the shrine is barrel vaulted like that of Vaital but it has "a richer, more

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baroque appearance characterstic of the transition period." The Mukhasala is rectangular, unpillared and has a flat double-roof, profusely decorated with Kumbhas and Mithunas in the clerestory. The Muktesvara temple belongs to the period of transition. The sanctum is a full-fledged pancharatha in plan and the roof of the Mandapa has a horizontal tier with Kalasa (Vase or Jar) as the crowning element. Its Sikhara gives a rounded look with elegant contours. The central projection contains an elaborate chaitya window flanked by two grinning dwarfs, which constitutes an early form of the "bho" motive. It is an important feature of developed Odishan style. Dehejia notes, “Early Odishan architecture reached its peak in the exquisite little Muktesvar temple located at the edge of a tank at Bhubaneswar. Long years of architectural and sculptural experience here crystallized into faultless shape and dimensions, and, as though this were not enough, the sculptors decided to add a beautiful carved torana gateway and a low sculptured decorative wall enclosing the temple.” It is considered to be a piece of "gem of Odishan architecture." The Kutaitundi temple at Khiching is another fine specimen of the lOth century A.D. The star-shaped triple temples at Boudh, the ruined Visnu temple at Ganeswarpur, the 64-Yogini temple of Hirapur and Ranipur Jharial may also be assigned to the time. The Odisha State Gazetteer (Vol. Il), mentions, “The fully evolved temple style emerged about the 11th century. A deula of rekha type and a Jagamohan of pidha order became the standard type with all their components clearly articulated. The Pancha-kama pabhaga, Panchanga bada, multiple mouldings as haranda, introduction of Khakhara and Pidha mundi designs on the jangha, Vidalas and Kanyas in the recesses and figures in high relief are some of the changes introduced during the period. The deula with well developed projections, vertically running from the base to the bisama and added with angasikharas on the gandi came to possess a soaring height and majestic appearance not known in the preceding phase. The projecting lion-onelephant motif on the raha, insertion of figures on the beki, etc., are some of the additional features of the rekha deula. The Jagamohan emerged as well-formed pidha deula with harmonious grouping of pidhas in tiers and all the component members in the mastaka.”

Growth of Odishan temple architecture between 11th century A.D. to 13th century A.D.

The Rajarani temple (l1th century AD.) represents a unique experiment in temple architecture. Its Sikhara has been clustered by miniature repetition of the Sikhara (called angaSikhara) around the Gandi in the Khajuraho Style. The beautiful female figures and standing Digpalas are the outstanding features of the temple. The Rajarani temple and its Jagamohana facing east stand on a platform having three mouldings. The bada is divided into five parts indicating a progress from trianga to panchanga bada. While the vimana represents Rekha style clustered with miniature Sikharas, the Jagamohana is a typical pyramidal structure (pidha deula) similar to that of the Muktesvara temple. The Jagamohana is pancharatha in plan and crowned by a kalasa. It is surprisingly devoid of any sculptures in contrast with the heavily carved and decorated main temple. There is no rampant lion on the rahapaga and the top amalaka is supported by four squat figures. The Deula appears circular on account of the anga sikharas which cluster round the gandi. The Silpa ratna kosa calls the type as Manjusri (also called Misragarbha, Misrarekha, Vimanagarbhaka, Vimanamauli and Saptangagarbha) on the basis of the representation of angasikharas. The Brahmesvara temple of 11th century AD. is a fullfledged curvilinear pancharatha panchayatana temple. Its pidha temple and components of mastaka are fully developed and have been followed in the majestic Lingaraja temple. The Lingaraja is the loftiest, grandest and most majestic

temple of 11th century AD. It marks the culmination of temple architecture. It is the perfect specimen, a landmark, among rekha temples of the entire country with fully developed Vimana, Jagamohana, Natamandira and Bhogamandapa. The sanctum is pancharatha in plan. The portion below the spire consists of five divisions and rests on five richly decorated mouldings. The niches of the central projections on three sides contain Parsva-devata images. The upara jangha contains roofs of horizontal tiers (pidhamundis) whereas the tala jangha is presented with miniature shrines of wagon-vaulted roofs (khakhara mundis). It is described as a shrine ".....with a maturity and blooming Odishan style showing fully developed vimana, Jagamohana, natamandira and bhogamandapa. The parabolic curve of the tower, rising to a great height lends a unique grandeur to the temple. The height and soaring character of the towering Sikhara are emphasised by deeply incised lines of the rathas (vertical projections) a pair of which carry four diminishing replicas of the tower itself as a decorative pattern." The Lingaraja temple-pattern followed by a number of temples like the Kedaresvara at Bhubaneswar, Jalesvara at Kalarbhanga, Gatesvara at Algem etc. The Jagannatha temple of Puri is "by far the most important temple of the 12th century and the highest extant temple of Odisha." The temple, like the Lingaraja, consists of the four components of Deula, Jagmohana, Natamandira and Bhogamandapa. The removal of the coats of plaster, in recent years, from the bada and the gandi revealed the plan as well as the decoration of the temple. The plan is pancharatha with rounded and projecting kanika. The kanika is divided into ten bhumis. Multiple baranda mouldings form the base of the gandi. There is almost no transition from the bada to gandi. Although it is a very lofty tower (about 215 '), a perfectly developed specimen of rekha temple, it lacks 'the elegance and proportion of the Lingaraja'. The first bhumi of the raha has horizontal projections of four angasikharas, two on each side of the Garuda motif which crowns the vajramastaka on the baranda. The Jagamohana is a fully developed pidha deula with a pyramidal roof. The temple has two compound walls with four gates on the four directions. The Meghesvara temple (cir. 1195 AD.) of Bhubaneswar is an important structure in the evolution of Odishan temple architecture. It stands on a platform. It has seven fully formed pilasters which give it the look of a rounded structure. The intermediate pilasters have a series of complete miniature sikharas running up to the top and making a part of the walls. The comer pilasters have half-amalakas in place of anga-sikharas. The Jagamohana is a plain, undecorated pidha temple with a door and two balustraded windows. The most important change in the plan was adoption of saptaratha in place of pancharatha. It is the earliest example of Saptaratha.

The temple architecture has attained its most advanced form in the 13th century AD. with the construction of the Sun temple at Konark. It is rightly observed "Its advancement is marked by the blending of sculpture with architectural magnificance, chariotcar conception, completely detached natamandira and provision of a high basement for the sanctum and Jagamohana. The intact Jagamohana compensates for the loss of the lofty tower. Its bold conception, massive execution, perfect propertions and imposing dimensions leave the visitor with an undescrible feeling of awe and amazement." (Art Traditions of Odisha, Odisha Sahitya Akademy) The temple is conceived as the mythical chariot of the Sun god with twenty-four wheels and seven richly caparisoned horses. Each of the wheels is a master piece of Indian art. The conception, indeed, makes it 'a charming monument unique in the realm of art. The main temple, which is not in existence now, was said to be 228 feet high.

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The gigantic Jagamohana, which survives, speaks volumes on the attainment of the Kalinga style of architecture. It is pancharatha in plan and stands on a pista. It is a pidha-deula having a three-tiered pyramidal roof in contrast to the two-tiered roof of the Lingaraja and the Jagannatha temples. The interior is a square of 60 feet on each side and the ceiling is supported by four pillars and, iron beams. It possesses three entrances with beautifully carved door-jambs and lintels of finely grained chlorite stone. The natamandira is, unlike that the Lingaraja and the Jagamohana of the temple, a detached structure, standing at a distance of thirty feet in front of the Jagamohana. It stands on a richly decorated platform. The mandira is a profusely ornate pillared hall. The temple-complex is very huge measuring 865 x 540 feet. The plinth and the pedestal measure 16 feet 6 inches. The stylobate befits the giant wheels each of which measure 9 feet 9 inches in diameter. Each of the seven horses four on the right and three on the left side-measure 5 feet 2 inches. Most importantly, the temple is planned in such a way as to receive the first rays of the Sun, the presiding god of the temple. Abul Fazl, the court-historian of Akbar, has narrated the existence of 28 temples in the grand complex near the Sun temple. The ruins of the temple of Chhayadevi vouch safe the fact. About the Sun temple he narrates, "Near Jagnnath is the temple dedicated to the sun. Its cost was defrayed by twelve years revenue of the province. Even those whose judgement is critical and who are difficult to please stand astonished at its sight." On the otherhand, Sir John Marshall was overwhelmed with the grandiose plan and unique execution and remarked,"There is no monument of Hinduism, I think, that is at once so stupendous and so perfectly proportioned, as the Black Pagode, and none which leaves so deep an impression on the memory."

Some important temples of Odisha

During the Sailodbhaba period Lakshmanesvara, Bharatesvara, Satrughnesvara, Parsurarnesvara and Svarnajalesvara temple had been constructed in Bhubaneswar. During the Bhauma-Kara period Sisiresvara, Vaitala (Khakara type) and Markandesvara temples were built. During Somavamsi period Muktesvara, Rajarani, Brahmesvara and Lingaraja temples were built. During Ganga period Jagannath temple and Sun temple were famous. Let us discuss some important temples of Odisha in brief which are given bellow.

Parsuramesvara Temple

The Parsuramesvara temple of Bhubaneswar belongs to the 7th century A.D. Although it is *tri-ratha* in plan, but the *Gandi* projects the *Pancharatha* style The *pagas* (pilasters) which constitute the special feature of the Odishan temple architecture were not fully developed in this temple. Each of the three pilasters contains a niche. The central pilaster contains the highest number of niches and the two other contain equal number of niches. There are all together eleven niches in this temple The *sikhara* portion contains an *amalaka,* a *kalasi* and a *lingam* instead of *Ayudha.* This is a peculiar feature of the Parasuramesvara temple of Odisha. The *Jagamohana* or *Muklasala* made its appearance first in the temple of Parasuramesvara. It is rectangular having skylight between two sloping tires of terrace roof. The roof is supported by two rows of three pillars on each side and the roof supported by the two side-walls. The addition of the porch-hall to the main shrine reflect the second step in the evolution of

temple architecture in Odisha. The Parsuramesvara temple reflects other architechiral peculiarities. It has two doors and four windows placed irregularly in the *Mukhasala.* One Door in on the south side and the other is in the west wall. It faces the sanctuary. The windows of north and south help in the ventilation. The windows on each side of the west door contain figures musicious and dancers. The walls of the porch and shrine are carved with various sculptures scros creepers, human and animal figures and stories from mythology are found as decorative motif of the temple. Although the carvings are crude and coarse but the figures look lively and natural. Simplicity and elegance were the hallmarks of such sculptures. Even today these sculptures are unparalled in the history of temple architechure of Odisha.

Muktesvara Temple

The Muktesvara temple is a unique one in the field of Odishan temple architechure. It was so elegantly disigned that it became one of the most beautiful temples of India. The gate of the temple was well designed and its balance and design give it a grandoise look. The *Vimana* stands on a raised platform. It is square in ground plan. The base has its five divisions such as *Khura, Kumbha, Pata, Kani* and *Vasanta.* These five divisions were absent in earlier divisions of temple. The pilasters have recesses which contain *Gaja Simha* and *Naga* columns. Here in this temple, the niches are empty and have no *Parsvadevatas* (side deities). The *Sikhara* is short. It has four *Natarajas* and four *Kirtti-mukhas* on four facades. The *Nataraja* figure from the western facade has been detached and kept inside a miniature temple inside the same temple premises. It has *no Anga-sikhara* (replica of the main tower). The ground plan as the *Jagamohana* of the Muktesvara temple is just like a star. The *The Muktesvara* Temple steps of the pyramidal roof recede when it ascends. The temple has on *amlaka.* The *Badas* on the northern and southern sides have pilasters and each of them contains a square-shaped perforated window. The portions of the roof above the windows rise in two tires with the steps (pidhas) and are surmounted by images of lions. The recesses between the pilasters contain the figures of *Gaja-simha* and Nagacolumns. The *Torana* (gate) is a unique fealure of the temple of Mhktesvara. It stands before the *Jagamohana.* The basement of the pillars contain an each face a miniature shrine having a twin *Gaja-simha* figures at the top. Each of the sixteen-sided shafts consists of four blocks of stone and at their top appears *Kirtti-mukhas.* The top most blocks has imposed *Vedika, Amlaka* and a spreading lotus capital on both the sides a pair of female figures with graceful pose are found. Each arch has a projecting *Makara-mukha* which is quite distinct in the *Torana* of Muktesvara.

Vaitala Temple

The Vaitala temple (c. A.D. 775) of Bhubaneswar in a typical temple architecture. It represents the perfact presentation of the *Khakhara* type of architecture. Although, it represents a *ratha* type but the finials consists of *Amalaka* and *Ayudha.* The plan of the temple is different. It stands on a lower platform. Scroll mouldings are found at the lower basement. Except the west on all the sides of the temple rectangular niches occur on the walls in the form of window. Between *Bada* and *Mastaka* erotic sculptures occur. The *Jagamohana* of the vaitala temple is rectangular on its four corners are placed the replicas of the *Sikhara* type of temple. The *Jagamohana* has no pillar, grill or window. There are fifteen sculptures in the *Jagamohana.* The inner structure of Vaitala temple has an eight-armed chamunda

figure was in the presiding deity. She is surrounded by other *Matrika* figures like Brahmane; Mahesvari; Kaumari; Vaishnavi; Varahi and Aindri. The image of Virabhadra is also found associated with the Matrika figures. Historians presume that the vaitala temple was meant for the practice of Tantra rituals. Unusually, the inside of the temple is dark in comparism to other temples. Perhaps, some esoteric practices were going on inside the temple.

Rajarani Temple

The Rajarani temple (A.D. 1000-1022) in Bhubaneswar is a splendur in Odishan architecture. Some historians think that its name was Indresvara or Indralingesvara as per the name its builder Indraratha, an illustrious somavamsi ruler. This temple has no presiding deity at present and it is famous as a temple having no deity. The Rajarani temple stands on a platform having three mouldings. The temple has a punchanga *Bada.* The *Vimana* of the temple represents *Rekha* style clustered with miniature *Sikharas.* Its *Jagamohana* is a *Pidha deula* having a pyramidal structure. It is *Pancharatha* in plan. In is crowned with a Kalasa. In the Rajarani temple, the *Navagraha* Panel appears on the lintels of both the purch and the sanctur. The *Digpalas, Dvarapalas* and other decorative motifs are found on the body of the temple. The *Vimana* of the temple bears a large number of its miniature prototype called as *Anger-sikharas.* The images of beautiful ladies, Dikpalas and shall images in alto-relievo of the vimana add lusture to the temple. Considered from every angle, the Rajarani temple attains perfaction in the Kalingan style of temple architechure.

Lingaraja Temple

Among all the temples of Odisha, the Lingaraja temple at Bhubaneswar deserves special mention. It bears architectural splendour and is regarded as one of the best archaeological monument of the east reflecting *Kalinga* type of architect; with all its perfection. It was constructed between 1025 and 1065 A.D. A gigantic structure of about 180 feet high dominating the entire landscape at Bhubaneswar. The temple stands within a spacious compound of laterite measuring 520 by 465 feet surrounded by a number of smaller temples. The presiding deity of this temple is known as *Tribhubanesvara* (Bhubaneswar) from which the city has derived its name. The majestic Lingaraja temple has four frontal projected sections such as the *Deula, Jagamohana, Natamandira* and *Bhogamandapa.* It can be stated beyond doubt that the *Natamandira* and *Bhogamandapa* are later additions. The *Vimana* and *Jagamohana* of the Lingaraja temple are wonders for the people in general and art-historians, in particular because it is a surprise that how big pieces of rocks could be lifted to such a great height when modern device was quite unknown in that remote phase of history. The *Jagamohana* of the Lingaraja temple is decorated with various sculptures. I had also balustrated windows in the north and south, which of course, are closed now. The *Natamandira* and the *Bhogamandapa* are open halls. The images of Parvati, Ganesa and Kartikeya appear in the northern, southern and western niches of the sanctuary respectively. The life-size images of the *Parsva-devatas* are made of chlorite. The three distinct Puranic episodes are found on the walls of the sanctuary and of the *Jagamohana.* On the southern door of the *Jagmohana,* the marriage scene of Lord Siva has been depicted where Siva wears the crown of a bride

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groom but appears perfectly naked. The images of Bhrikuti,Brahma and Parvati are associated with the scene. On the southern facade of the sanctuary, a scene is found where Yasoda churns curd and Srikrishna, as a child, disturbs her. The image of Nanda is also associated with it. The third episode on the western side of the *Vimana* is represented with a simple form of Lord Siva's marriage. The Lingaraja temple is a *rekha deula* planned in the *Pancharatha* style without a *Pistha* (platform) having *Panchangabada.* The *Varanda* of the temple contains 10 mouldings beautifully carved. The *Janghas* are richly decorated and the lower *Jangha* is ornamented with *Khakaramundis.* The *Mastaka, Khapuri* and *Kalasha* of the temple have been arranged very nicely and *trisula* is the finial in the temple. The beauty of the *deula* and *Mukhasala* is very much artistic in nature. Thus, the Lingaraja temple is architecturally magnificent and it represents the matured kalinga-style of artistic excellence.

The Jagannath temple at Puri

Among all the temples built during the Ganga period, the Jagannath temple at Puri deserves commendation. As stated earlier, Chodagangadeva might not have started the construction of that temple. He probably, extended the work of the Jagannath temple after 1147 A.D. and failed to complete it during his life time as the Dasgoba inscription states that it was constructed in 1198 A.D. which is certainly after the death of Chodagangadeva. The construction of the temple was completed most probably by Anangabhimadeva III. Be that as it may, with the construction of the Jagannath temple, Puri became a great centre of religion and culture not only in Odisha but also outside of it. However, many later additions to this temple were made during the rule of the Suryavamsi Gajapatis in Odisha. The imposing structure consists of the *Vimana, Jagamohana, Natamandira* and *Bhogamandapa.* The last two structures were, perhaps, constructed during the Suryavamsi Gajapati rule.

The *Vimana* of the temple stands at a lofty height of 214 ft. and 8 inches an a square of 80 ft. The heavy plaster of the temple in the exterior prevented the scholars to know about the sculptural decoration of the outer walls. However, the recent removal of plasters from the outer walls of the temple by the Archaeological survey of India brought to light the decorative motif of the temple. The figures in the *Vimana* are the proofs of the developed art of Kalinga. Among those, the figures of *Astadikpa/a,* lion standing over crouching elephants, the figure of adult Krishna, the procession of horses and elephants, various sociao-cultural scene, erotic panels etc. The *Vimana* has been constructed in a *Pancharatha* plan.

The *Jagamohana* of the temple like that *Vimana,* follows a *Pancharatha* style. The roof of this structure is amply supported by several iron beams. Its outer surface contains some erotic scence. Its height is 120 ft.

The *Natamandira* of the temple is pyramidal in form. It is a square room measuring 69 ft x 67 ft. inside and the outside measurement of it is a square of 80 ft. The *Natamandira* depicts the story of the Kanchi-Kaveri expedition which most probably found place there during the glorious reign of Gajapati Purusottamadeva.

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Like *Natamandira,* the *Bhogamandapa* is a pyramidal structure measuring 58 ft. x 56 ft. The sculptures in this structure depict mainly stories related with Sri Krishna's life like his playing of flute when the cows listen to it with' upraised heads, Krishna's various poses, his play with the cowherd women in the boat, Dola yatra etc. The depiction of other deities of Brahmanical pantheon in the *Bhogamandapa* is quite interesting. The scene of *indrasabha,* (the court of Indra) *Rajyavisekha* (investitrue ceremoney) of Ramachandra, God Siva sitting on his bull etc, are depicted marvellously well. The entire Jagannath temple is surrounded by an outer wall known as the *Meghanada Prachira.* Historians point out that this wall did not form a part of the Original plan of the temple. It gave the temple the form of fort having four gate-ways. The gateways of the temple definitely added grandeur to the structure. The eastern gate is popularly known as *Simhadvara.*

On either side of the entrance, the figure of big crouching lion with a crown on the head is found. Two rubust figures, Jaya and Vijaya are found on the pilasters of that door. This gate is famous among the pilgrims as *Jaya Vijaya dvara.* This gate is the main entrance to the temple. This gate contains the images of Patitapabana, Ganesha, Hanumana etc.

In front of the gate is *Aruna Stambha* (the Surya pillar) which was brought from Konarka and installed there during the Maratha rule. The southern gate or Asvadvara comes next in order of importances. The gate is so named because two big horses (one black and another white) with their riders (Balabhadra and Jagannath respectively) are found on the pilaster of that door. This reminds the people regarding the legend of the Kanchi-Kaveri expedition of Purusottamadeva. The northern gate has two colossal elephants on either side. For that reason it is known as the *Hastidvara.* It comes next in importance to the *Asvadvara.*

The last entrance gate to the temple of God Jagannath is known as the *Vyaghradvara.* It is due to the presence of two big tiger images there. Their presence gives a grandiose look to the gate. The religious significance of these four gates is well discerened. The *Simhadvara* represents Dharma (piety); the *Asvadvara, Jnana* (knowledge); the *Hastidvara, Aisvarya* (material prosperity) and lastly, the *Vyaghradvara* represents *Vairagya* (renounciation).

Immediately, after the entrance into the temple through *Simhadvara,* a pilgrirn has to cross *Baisipahacha* (22 steps) which, as per the Hindu belief, represent twenty-two sins of human life. When one crosses these steps, he crosses all the sins and attains *Punya* (religious merit). The main shrines in this area are the gateway of *Kurma bedha* and *Saraghara* of the *Suras.* The Small shrines in this *Baisipahachas* area are Kasivisvanatha, Ganesa, Nrusimha and Ghantamundia Thakurani. At the top of the *Baisipahacha,* a double wall divides the area into two, the outer one and the inner. One can notice the shrines of Nrusimha, Barabhai Hanumana, Gopala, Rama and Budhima in the area stretching between the *Asvadvara* and the inner inclosure. Towards the western gate four important *tirthas* (places of pilgrimage) of India viz the Vadrinarayana, Ramanatha, Krishanatha and Jagannath are found. If one visits these four shrines, he attains *Punya.*

The outer enclosure, after the *Hastidvara* is significant with the presence of the shrines of Sitala, Uttarayani, Hanumana, Somanatha, Dhavalesvara and Patalesvara. Four epigraphs of the famous Ganga

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monarch Anangabhimadeva III found in the Patalesvara temple describe the rituals of the Jagannath temple. The *Rosasala* or the kitchen of Lord Jagannath is regarded as the greatest kitchen of the world. Here, rice and vegetables are cooked simultaneously by earthern pots kept over one another. The cooked rice and curry are offered to the God as *Bhoga* which becomes *Mahaprasada* after the offering is made.

Among the important shrines in the southern side the *Astadhatu* (made of eight metals) image of Nilamadhava in the shape of Lord Jagannath is important.

The *Kalpabata* is another notable thing inside the temple complex where the women, desirous of son, bind threads in the branches of that great banyan tree.

The *Muktimandapa* (hall of salvation) is another sixteen pillared eleved rectangular building measuring 30 ft. x 38 ft. It was constructed by Gajapati Prataprudradeva. There the Brahmin Pandits, apt in sastric law assemble and give their expert guidance to people to get rid of sins. For centuries, this *Mandapa* has allured the attention of the people of Odisha and India as well.

Close to the *Muktimandapa* there is *Rohini Kunda.* It contains an image of a crow with four hands. The water of this *Kunda* is regarded as sacred by the pilgrims who sprinkle the same over their head.

Among other small temples inside the Jagannath temple complex, the Vimala temple deserves commendation. From the iconographic point of view, its construction can be dated before the construction of the Jagannath temple. The sacrifice of the goat before goddess Vimala on the Dasahara festival clearly indicates the *Sakta-tantric* character of the temple. The shrines of Sakshigopala, Kanchi Ganesh, *Panchasakti* Nilamadhava and Bhadrakali. The temple of goddess Laxmi is another notable architectural splendour inside the temple complex of Lord Jagannath. The scene of elephants pouring water over the head of that goddess makes the pilgrim spell-bound for its artistic excellence.

The temple of *Navagraha* including the Sun god is another shrine inside the temple complex. It indicates the *Saura* cult had gained momentum during the glorious days of the Gangas as is evident also from the Sun temple at Konarka.

The *Anandabazar* is another notable site inside the temple complex. Here, the *Mahaprasada* of the Lord is sold. At that place, male and female irrespective of caste and creed take the *prasada* together. Besides, *Anandabazara ,* the *Koili Vaikuntha, Nilachala Upabana* (garden) and a museum (recently opened) etc. are other noticeable features of the temple of Lord Jagannath. Thus, it is apparent that the temple of God Jagannath represents the amalgamation of the Saiva, Vaishnava, Ganapataya, Sakta and other cults thereby showing religious synthesis. It was again the best representation of the Kalinga style of art.

The Sun temple at Konarka

The Sun temple at Konarka, popularly known as 'Black Pagoda' was the fullest manifestation of the Kalinga style of architecture. Architecturally, it was 148pecimen in stone. This monumental temple was

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constructed by Narasimhadeva I or Langula Narasimhadeva in the 13th century A.D. The legend goes on that 1200 Odishan artists took 12 years for the construction of this gigantic structure. Situated at a distance of 35 kms to the north-west of Puri on the river bank of Chandrabhaga, the Sun temple has allured the attention of tourists from all over the world. Konarka is popularly known as *Arkakshetra* connecting the worship of the Sun god.

The temple consisted of the *Vimana, Jagamohana* and *Natamandira.* The *Vimana* is now lost due to the fall of stones from the top of the temple. The existing *Jagamohana* (Mukhasala), designed with a pyramidal roof, stands on a high platform. The 24 wheels, carved on the sides of that elevated platform upon which the *Deul* (sanctum) and *Jagamohana* (porch) stand, represent the 24 hours of a day. A group of 7 spirited horses sculptured on the sides of the staircase denote 7 days of a week. The wheels and horses together present the idea that the temple was designed in the form of a colossal Solar Chariot.

The *Jagamohana* contained three doors each with attached steps. However, all these doors and steps have been blocked up and the interior filled up with sands. The *Vimana* and *Jagamohana* were planned in the *Pancharatha* style.

The *Natamandira* was planned as a detached building in front of the main temple. It had approachable flight of-steps on four sides. It is a lavishly carved pillared structure. All over the structure *am* depicted dance and musicai performance that consist of *Pakhoaj* (leader braces and wooden blocks for producing designed intonation), *Dholak* (barrel shaped double faced longish drum), *Sahanai* (large pipes giving sweet music), *Karatalas* (large metallic cymbals with strings), *Vina* (strined musical instrument), *Vamsi* (flute) etc. In front of the eastern flight of the *Jagamohana* stood a colossal chlorite pillar, known as *Arunastambha.* As stated earlier, it had been shifted from Konarka and installed in front of the temple of God Jagannath at Puri during the Maratha rule.

The main temple, that contained the idol of Sun god, was 230 ft. high, the biggest in the “Whole India. However, it is ruined. The compound of the temple is 877 ft. x 540 ft. It is really a wonder, how such big stone slabs were carried on to the top for the construction of this temple. It is suggested by the archaeologists that after the structure from the ground by sands, the big stones were placed over it.

The Sun temple of Konarka is remarkable for its variety of sculptures. Among them are the deities, musician-nymphs of the celestial sphere, secular sculptures, erotic figures, birds, beasts, acquatic animals, mythological figures, motifs reflected in figures, decorative bodies etc. Among the deities the most remarkable are the chlorite images of *Surya* in the three projected southern, western and northern niches of the *Deul,* the rising sun, mid-day sun and setting sun respectively. The artists very rightly matched their talent with creation by depicting the rising sun with a smiling face, the midday sun with grave look and the setting sun with faded look.

The *Navagraha* sculpture of the temple is another piece of architectural creation. From the left to right the planets have been installed in this order as such the Ravi (Sun), Chandra (Moon). Mangala (Mars), Budha (Mercury), Brihaspati (Jupiter), Sukra (Venus), Sani (Saturn), Rahu (the ascending node) and Ketu (the descending node). Now the Navagraha slab is kept inside separate temple.

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The worship of Siva (in the form of Linga), Purusottama (God Jagannath) and Mahisamardhini (Durga) is gleaned from the sculptural remains of the Sun temple of Konarka. Four such sculptures have been preserved in four different places viz. one at Sun temple of Konarka, one in Konarka museum, one at the National Museum (New Delhi and the last in the *Bhogamandapa* of the Jagannath temple at Puri.

A noteworthy feature of the Sun temple of Konarka is the three outstanding animal figures which guarded the three starcases of the *Jagamohana.* Among these figures Gajasimhas (lion on elephant) find place in the east, elephants on the north and warhorses, on the south. These animal figures express the artistic skills of the Odia sculptors.

The Sun temple at Konarka is a specimen of sculptures. Several sculptures like the decorated doors, royal chambers, the procession of king to receive the warriors, musicians playing on various musical instruments, meditation of saints, figures of elephants, horses, camels, snakes, divine and semidivine figures etc. bear ample testimony of the creative mind of the Oriya artists of that period. Very interesting is the depiction of a ziraffe eating grapes on the temple wall of Konarka. It was an African animal. It is not known how the Odia artists came in contact with this animal. Be that as it may, it was definitely a noteworthy feature of the temple art at Konarka.

A notable feature of the architecture of the Sun temple of Konarka is the presence of erotic figures in the walls. Like the Khajuraho temple, the obscence sculptures of Konarka, depict the sensual pleasures of human life. It is a clear indication that human life is equal to the life of beasts. The aim of such depiction was perhaps that a pilgrim who visits the temple should not be swayed by the mundane life but should control hissenses to get victory over it. A. K. Coomarswamy, a notable art historian remarked regarding these sculptures as such: “Love and desire are part of life. Life is a veil behind or within which is God.

The outside of the temple is an image of this life, *Samsara,* and the carvings on it present everything that belongs to *Samsara* and perpetuate illusion, every bond and each desire of loveliness that binds men to the wheel of life and death.” N. N. Bhattacharya comments on the erotic sculptures of the Sun temple of Konarka stating that it was the reflection of the abnormal sexual desires of the dominant class of the man whose magnificence was responsible for the construction of this temple. However, its importance has been rightly painted out by Robert Ebersole as such : “Even if one elects to dismiss the intrinsically superb sculptural qualities of the erotic figures, there still remains a tremendous number of morally acceptable example which attest to the fact that the temple of the Sun represents the culmination of medieval Hindu art and the supreme achievement of temple sculpture.” Really, the Sun temple at Konarka is the finest specimen of the creative genius of the Oriya artists.

The Kalinga style of art reached the pinnacle of perfection with the erection of the Sun temple at Konarka. From the point of elegance, balance and beauty this temple, the only temple in Eastern India which got distinction to be one of the seven wonders of the world.

Besides these two great temples of national and international importance, the Ganga period also witnessed massive temple building activities. The temple of Ramesvara, the temple of Gangesvara at

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Bhubaneswar were built by Chodagangadeva. The temple of Chintamanisvara near Laxmisagara in Bhubaneswar was built by Lakshmi Devi, the wife of Chodagangadeva. The Anantavasudeva temple, located on the eastern bank of Vindusarovara was another important temple of that period which was built by Chandrikadevi, the daughter of Anangabhimadeva III.

Another important temple of the Ganga period was Meghesvara temple of Bhubaneswar, constructed by Svapnesvaradeva, the brother-in-law of Rajaraja II and the Commander-in-chief of the Ganga army. Further, the Yamesvara temple, Mitresvara temple, Varunesvara temple, Bhaskaresvara temple, Chitresvara temple, Parvati temple (in the complex of the Lingaraj temple) all in Bhubaneswar belonged to this period. Among other temples, the Sobhanesvara Siva temple at Niali, the Dakshaprajapati Siva temple at Banapur, the Kshirachora Gopinath temple at Remuna in the Balasore district, the temple of Mukhalingam, Simhachalam, Narayanapuram, Tekkali etc. were also constructed during the glorious days of the Gangas.

Questions:

1. *Write a note on the growth of temple architecture in Odisha.*
2. *High light the components of temple architecture in Odisha.*
3. *Give an account on the growth of kalinga style of temple architecture.*
4. *Discuss the architectural components of temple architecture.*

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Society during the Bhaumakara

Society underwent changes during ancient and medieval Odisha. Although the Bhauma rulers were Buddhists, they accepted the Brahmanical socio-religious order. They tried to enforce the *Varnashrama,* i.e., division of society into four *Varnas* (Brahmana, Kshatriya, Vaishya and Shudra). The Neulpur charter of Subhakaradeva I states that Kshemankardeva put Varnas in their proper places. The Terundia charter of Subhakaradeva II states that he established the *Varnashrama* system in accordance with the scriptures. As the Bhauma rulers accepted the *Varnashrama* urder, they attached great importance to the *Brahmanas,* the highest *Varna.* They encouraged immigration of Brahmans from Madhyadesa (north India) and Bengal by the offer of land grants.

The Social Structure : Caste system

One of the notable feature of ancient Indian society was the caste system. The Odishan society was not an exception to it. It consisted of numerous castes and sub-castes and the interaction among them brought social harmony bringing peace and tranquility in the Odishan society. The caste structure of the society of the Bhaumakara period is given bellow:

The Brahmins

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In the *Varna* system, the Brahmins enjoyed the highest position in the society of and belonged to the first order. They commanded respect from the people in the society by their learning, prudence, pious character and other virtuous qualities. It is known from many inscriptions of the Bhauma-Karas that Brahmins belonging to several *gotras* like Bharadwaja, Kausika, Visvamitra, Sandilya, Kashyapa, Atreya, etc. settled in Odisha. They settled in the *Shasanas (agrahara* villages) as is known from numerous inscriptions belonging to the Ganga and Suryavamsi Gajapati period. They received land grants from the kings and other landed aristocrats to worship gods and goddesses in different temples. Those lands were tax free lands. Further, they were also indispensable for many important ceremonies like the *Abhiseka* (coronation ceremony) of the king, marriage, *upanayana* (sacred thread ceremony) etc. By their noble works as priests, they commanded respect of the society and were placed in the highest position in the caste structure. Besides discharging their duties as priests, the Brahmins also got lucrative posts in the courts of the kings and Zamindars.

The Kshatriyas

The Kshatriyas occupied their position in the society next to the Brahmins. They were warrior class and shouldered the responsibility to protect the country from internal rebellion and external aggression. Besides fighting they administered the country. As the inscriptions and literary sources of this land refer, they were benevolent rulers not despots or autocrats. They had great veneration towards the Brahmins from whom they sought advice to carry on administration. They were great builders. By receiving their patronage, a good number of temples were built up in Odisha. They were famous for their charity. The digging of tanks, establishment of *Shasanas,* educational institutions etc. were also their look out. They also took interest in the promotion of learning inside the society. Besides the kings and members of the royal family, the army chiefs, soldiers and other officials belonged to the Kshatriya *caste.* The Kshatriyas looked for the welfare of the subjects of the society

The Vaisyas

The Vaisyas belonged to trading class who resorted to cultivation, cowherdship, trade and commerce. Generally, prosperity of the land depended largely upon the people of this community. They organised *hatas* (local markets) and controlled both inland and maritime trade. From the time of Asoka, it is evident that trade routes on land passed to distant South via Kalinga and it monopolised the trade and commerce and her economic prosperity had become an eyesore to Kalinga. This was possible due to the trading class (Vaisyas) in the ancient and medieval Odisha. Further, the Vaisyas of Odisha carried on oversea trade with the countries like Ceylon, Siam, Burma, Suvarnadvipa etc. and brought wealth to this land. They also helped in spreading the Odishan culture in South-East Asia. The Kshatriyas also paid attention for the growth of the Vaisyas. The kings granted special villages for them known as the' *Vaisya agrahara.*

The Sudras

In the traditional class structure, the Sudras occupied the lowest position. The Sudras were drawn from the community that consisted of artisans, craftsmen, petty agriculturists, servants etc. Even, they were

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attached to the temples to serve the gods and goddesses. Besides the above mentioned professions, some Sudras were untouchables. They were untouchables and remained outside the society. However, they served the society in various capacities. Among them were the washerman *(rajaka),* fisherman *, (kaivartta),* shoe-maker *(charmakara),* basketmaker *(doma)* etc. Besides Sudras, other sub-castes in the society were *saundikas* (brewers), *tantuvayas* (weavers), *kumbhakaras* (potters), *malakaras* (gardeners), *napita* (barber), *tambarakara* (coppersmith), *tathakara* (metal worker), *kamara* (blacksmith) etc. who rendered their habitual service to the society.

Promotion of Language and learning

Sanskrit language was used in the inscriptions and literature of the Bhaumakara period. The Buddhist manuscript, *Gandavyuha* was written in Sanskrit. The Bhauma rulers were learned and cultured who extended their patronage to the institutions of learning. The monastery of Ratnagiri was one of the greatest centres of Buddhist learning in medieval India, and attracted 159 scholars from different countries. According to the Tibettan tradition, recorded in *Pag* Sam *Jon Zang,* Bodhisri and Noropa practised *Yoga* at Ratnagiri. Taranath mentions that Acharya Pito who had acquired the *Siddhi* of invisibility was teaching *Yoga* at Ratnagiri and that Abadhuti, Bodhisri and Naro (Naropa ?) were his disciples.

Position of women

Women enjoyed high position in the society during the Bhaumakara period. Although, they were dependant on their parents and husbands, still they commanded respect in the society. A striking feature of the Bhauma rule was that it provided a number of female rulers. In ancient India, if a king died without a male issue, the chief queen adopted a boy as the son to ascend the throne, or if the king died leaving a minor son, the dowager queen acted as the regent, but during the Bhauma rule women ruled independently in their own rights. Tribhuvana Mahadevi-I ruled as a full-fledged sovereign after the death of her son. Tribhuvana Mahadevi-II ruled over the kingdom after the death of her husband, even though her husband's brother had sons, who had legitimate claims over the throne. There were six female rulers in the Bhauma period. Five of them were dowagers and one was a king's daughter. Women of high birth and noble families received education. They also received educations in music and dance. The Bhauma queens were great devotee, to various religious faiths and were instrumental for building temples and creating provisions for the worship of the God or Goddess. The literature of the time reflects that monogamy was the prevailing norm of the society. However, polygamy was not unknown in royal and higher families. The systems of *Sati* and *Pardah* were not prevalent. In general, women enjoyed high position in the society.

Dress and ornaments

The women of Bhauma period were fond of various hair styles, cosmetics, perfumes and ornaments. The sculptures of the period exhibit various types of organments, such as *Kundala* (ear ring), *Karnaphula* (ear flower), *Ratnahara* or *Chandrahara* (necklace), *Mekhala* (girdle), *Koyura* (armlet). *Manjira* (foot

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ornament) and *Kankana* (bracelet). The queens preferred necklaces and foot ornaments. Their ornaments were made of gold and silver and studded with pearls and diamonds.

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Religious Life during the Bhaumakaras

In the pre-Bhauma period both Hinayana and Mahayana schools of Buddhism were prevalent in Odisha. Hinayana monks of Odisha had the audacity to assert the superiority of their doctrine before the king Harsha who was a great patron of Mahayana Buddhism. The early phase of Bhauma rule saw the phenomenal development of Mahayana and Vajrayana or *Tantrik* Budhism in Odisha.

The three early Bhaumakara rulers - Kshemankaradeva, Sivakaradeva I and Subhakaradeva I respectively bore the following Buddhist epithets - *Paramopasaka* (devout worshipper of Buddha), *Parama-tathagata* (devout worshipper of Tathagata or Buddha) and *Paramasaugata* (devout worshipper of Saugata or Buddha). At the behest of Sivakaradeva I, a Buddhist monk, named Prajna, went from Odisha to China to translate the Buddhist manuscript named *Gandavyuha.*

A number of *Viharas* or Buddhist monasteries which had come into existence in the pre-Bhauma period continued to flourish in the Bhauma period. Puspagiri, Ratnagiri, Lalitagiri, Udayagiri, Khadipada, Kupari, Chaurasi and Jayarampur were the great Buddhist centres of the Bhauma period. A number of the Mahayana and *Tantrik* Buddhist images of this period have been found in most of the places, mentioned above.

The Bhauma rulers followed a policy of magnanimity and toleration towards all religious sects. It appears that the later Bhauma kings inclined towards the non-Buddhist sects like Saivism, Vaishnavism, Tantricism and Shakti cult. Madhava Devi, the wife of Subhakaradeva I built a Siva temple, Subhakaradeva III donated a village for the maintenance of the Siva temple of Pulindesvar. Subhakaradeva IV, Sivakaradeva III and Dandi Mahadevi were great devotees of Siva.

The Siva temples of Sisiresvara, Markandesvara and Talesvara in Bhubaneswar belong to the Bhauma era. Tribhuvana Mahadevi I, Subhakaradeva IV, Prithvi Mahadevi, and Santikaradeva II appear to be devotees of Vishnu. The Nandodbhavas, who were feudatory to the Bhaumas patronized Vaishnavism. The Bhauma period also saw the growth of the Sakti cult in Odisha. The Vaital and Mohini temples of Bhubaneswar, enshrining Chamunda, were built during this period. The various temples and images of the Bhauma period testify to the architectural and sculptural excellence as well as religious synthesis and eclecticism.

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Society during the Somavamsis and the Ganga period

The Somavamsis had adopted the *Varnashrama dharma* i.e., traditional division of the society into four *Varnas (Brahmana, Kshatriya, Vaishya* and *Sudra),* and gave the highest status to the Brahmanas. By performing *Vedic* sacrifices and facilitating the migration of Brahrnanas from northern India through generous offer of land grants the Somavamsi rulers promoted the Brahminisation of the socio-reliqious life of Odisha as well as the assimilation of the north Indian Sanskritic culture into the Odishan culture.

On the other hand the traditional *Varna* system prevailed during the Ganga period. As before, the Brahmanas enjoyed the highest status and maximum privileges in the society during this period. Many of them enjoyed land grants *(Agraharas)* as scholars and priests. Besides discharging their duties as priests, the Brahmins also got lucrative posts in the court of the king. The Ganga inscriptions show that the Brahmins like Vanapati, Govinda and Vishnu worked under the Ganga kings Raja Rajadeva I, Anangabhimadeva II and Anangabhimadeva III respectively as ministers having high reputation. The inscriptions at Srikurmam and Simhachalam refer to Narahari Tirtha who acted as a regent when Bhanudeva I, was a minor. The Ganga inscriptions states that some Brahmins served as military officers using titles like Vahinipati, Chamupati and Senapati. Further, the Brahmins were also appointed in the posts of *Sandhivigrahi (Ka), Sasanadhikarin,* record- keeper etc. The Brahmins during that period were also engaged in several other professions besides the above mentioned works. The inscriptional and literary sources of the period reveal that they resorted the agriculture, trade, temple building activity and so on. The Brahmins performing higher works like the priests, *guru, Mahasandhivigrahika* etc. were known as the *Shasani* Brahmins. The Brahmins who resorted to lower professions like agriculture, trades etc. were known as *Halua* or *Jharua* Brahmins. Whatever the fact might be, learning and imparting education were the main .functions of the Brahmins in the society. They were well-versed in the *Vedas* and other *Sastras.* They grew under the patronage of kings and maintained their educational institutions. The court of the Ganga monarchs and Suryavamsi kings basked with the learned Brahmins. They contributed a lot of *Smriti, Vyakarana,* poetry, drama and other branches of knowledge. Due to their high educationthey were revered by the people in the Odishan society. During this period it is found that a number of Brahmanas also entered into non-religious professions like military service, other categories of government service, and trade. The army men could be recruited from all the four *varnas - Brahmana, Kshatriya, Vaishya* and *Shudra.*

The Kshatriyas occupied their position in the society next to the Brahmins. Besides the kings and members of the royal family, the army chiefs, soldiers and other officials belonged to the Kshatriya caste. The *Khandayats* or Paiks were Kshatriyas who resorted, to cultivation at the time of peace and jumped into the prey when the war drums were heard. The ruling families cemented matrimonial alliances with other kings and feudatory chiefs to secure their position. Whenever there was any external aggression they joined hands to oust the army. The help of Paramadrideva, during the reign period of Narasimhdeva I against the Muslim rulers of Bengal, is well known. The Kshatriyas were thus, instrumental in maintaining peace and stability of theland and looked after the welfare of their subjects. The records of the Ganga period mention the Kayasthas as an important caste.

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The Kayasthas or Karanas

The Kayasthas or the Karanas were a hereditary class of writers. Their *Varna* status is not clear from the available records. Some sources say that they were Kshatriyas. Others hold that they were Shudras. Whatever might be their *Varna* status, they occupied "all cadres of posts in government, from that of a village-headman and accountant to that of a prime minister and army general". The Kayasthas occupied a dominant position in the medieval Odisha. Though, the formation of this sub-caste cannot be traced back to an exact year, still in the 10th-11th century A.D. references to them were made in the inscriptions. The Kshatriya and Vaisya descent of the Kayastha or Karana is known from inscription. They became hereditary class of writers and became indispensable for maintaining royal records owing to their superior knowledge in accountancy and day to day administration. Not only they were the keeper of the records, but they also occupied high position in revenue department, army and other departments. From the Ganga period onwards, their high position never dwindied away. The present day titles like Pattnayak, Dandapata, Mohanty, Kanungo etc. are remembrances of the past where the Karanas, like today, were regarded as an important class inside the society of Odisha.

The Vaisyas belonged to trading class who were next to the Kshatriyas in the caste hierarchy. The Kshatriyas also paid attention for the growth of the Vaisyas. The kings granted special villages for them known as the' *Vaisya agrahara'.* The Chicacole plates of the Ganga king Madhukamarnava refers to the grant of land to a Vaisya named Erapa Nayaka. This clearly indicates that the Vaisyas went hand in hand with the Kshatriyas for maintaining stability in the society. The term 'Nayaka' is an indicator to the fact that the Vaisyas also entered into the military service of the king and thus, had a close collaboration with the Kshatriyas to maintain political stability of the land. Their sound economic condition led them to donate villages to the Brahmins and the temples.

The Sudras occupied the lowest position in the society. The Sudras were drawn from the community which consisted of artisans, craftsmen, petty agriculturists, servants etc. They also changed their professions and absorbed within the fold of Kshatriyas and Vaisyas. Even, they were attached to the temples for the service of the gods and goddesses. In due course of time, the Sudras gave up their duties and from among them emerged many *Siddhacharyas* and tantric *gurus* who belonged to basket maker, fisherman and leather worker communities.

Religious life

The Somavamsi rulers were ardent Saivites. They helped the growth and spread of Saivism by the construction of Siva temples and offer land grants to the Saiva temples, priests and ascetics. Consequently, a number of Saiva gurus, such as Sadasivacharya, rathamacharya and Acharya Gagana Siva came to Orissa from far and wide and enjoyed the patronage of the Somavamsi rulers. With the help of Janmejaya I Gagana Siva built the Someswar temple at Ranipur-Jharial. Yayati-I built the beautiful Saiva temple of Mukteswar.

The construction of the gigantic Saiva temple of Lingaraj was started by Yayati-ll and completed by Udyota keshari. Though ardent Saivites themselves, the Somavamsis continued the Bhaumakara

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tradition of religious toleration. They tolerated other sects such as Jainism, Vaishnavism and Saktism.The king Udyota Keshari carved Navamuni and Varabhuja caves for the Jaina ascetics.

The early Ganga rulers including Chodagangadeva were devout Saivites. But after acquiring Orissa the Gangas professed allegiance to Vaishnavism. They showed great devotion to Purushottam-Jagannath who was regarded as a manifestation of Vishnu. Chodagangadeva built the present gigantic temple of Lord Jagannath. Anangabhimadeva-III went to the extent of saying that he ruled the empire as the *Routa* or deputy of Lord Jaqannath. Puri with Lord Jagannath as the presiding deity became a great centre of Vaishnavism during the Ganga period.

The great *Bhakti* saints like Ramanuja, Narahari Tirtha and Jagannath Tirtha came to Orissa from outside during this period. The recital of *Gita Govinda* of Jayadeva (the Vaishnava poet of this period) was introduced into the daily rituals of the Jagannath temple. While professing allegiance to Lord Jagannath, the state deity, the Gangas patronized the worship of other deities - Siva, Parvati and Sun-God. Chodagangadeva donated a village for the maintenance of a perpetual lamp in the Lingaraj temple of Bhubaneswar. Parvati temple was built inside the precinct of the Lingaraj temple during the Ganga rule. Narasihmhadeva-I built the temple for Sun-God at Konark. The Ganga rulers seem to have attempted a harmony between Saivism and Vaishnavism. The transformation of Siva of the Lingaraj temple into the conjoint deity, Harihar (Vishnu as well as Siva), and the construction of the Vishnu temple of Ananta Vasudeva by . a Ganga princess in the midst of the Siva temples indicate attempts at such a synthesis.

Dress and ornament

The sculptures and literature of the period give clues to form an idea about the dress and ornaments of the people. The male persons used *dhoti* as lower garment and *Chaddar* as upper garment. Female dress consisted of two garments, upper and lower. They seemed to have wore sarees. The folds of sarees, sometimes, were gathered, carried on to back between the legs and tucked. The garments of the higher class people were ornamented with embroidery showing their status. The *Devadasis* (dancing girls) also used ornamented dress and richly decorated caps. The females took particular care in dressing their hairs. The sculptures of Konarka temple indicate that comb and mirror were used for that purpose. Perfumes were also used by ladies as inscriptions of the time refer to perfumers. The sculptures of the period show that both male and female used ornaments like *Kundala* (ear-ring), *Keyura* (armlet) and *hara* (neck-lace). Besides, 165 the women used ornaments like *mekhala* (girdle), *Karnafula* (ear-flower), *Kankana* (bracelet), *manjira* (foot ornament). *nupura* (anklet), *Katisutra* or *Katibandha* (waistlet) etc. The female prepared beautiful hair locks and decorated them with flowers.

Food and drink

The inscriptions and literature of the period throw light on the food and drink of the society. The Ganga inscriptions narrate how rice, ghee, curd, milk, pulse, curries and *payasa* (rice cooked with milk) etc. were offered as bhoga (offerings) to the deities in the temples. These descriptions give an idea regarding the vegetarian food pattern in the society. Non-vegetarian meals were also in vogue in the society. Drinking of wine was not unknown to the people.

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Entertainment

Among entertainments, hunting and *pa* (chess) formed the pass time resorts of the royal families. The common people might has resorted to certain games, learning, archery and fighting, music, writing etc. as gleaned from the description of literature.

Promotion of Learning and literature

There was a phenomenal development in the field of Sanskrit learning and literature during the Somavamsi period. The inscriptions of the period speak of the proficiency of the scholars in *Vedas, Vedanga, Smtitis, Puranas,* medical sciences, Astrology, *Arthasastra,* Grammar, Poetry, History, Political Science and Logic. The land grants to the learned Brahmanas facilitated the study of Sanskritic literature. A number of Sanskrit scholars such as Sadharana, Purushottam Bhatta, Bhavadeva, Acharya Subhachandradeva and Narayana Satakarni flourished during the Somavamsi period. Sadharana, the chief minister of .Ianrnejava.] was well-versed in *Veda, Vedanga, Vidya, Siksa, Kalpa, Itihas, . Smrifi* and *Arthasastra.* Purushottam Bhatta wrote a eulogy on king Udyota Keshari. Some of the -Somavamsi kings themselves were scholars. The Somavamsi inscriptions use some typical Oriya words such as *Khamba, Punya* and *Machha.* This period was undoubtedly a Significant phase in the formation of Oriya language. Being learned and cultured themselves, the Ganga monarchs also extended their patronage to the promotion of learning. They offered land grants to the learned Brahmins, temples and *maths* (monasteries). The temples and *maths* were centers of religious culture as well as learning. The copper plate grants and stone inscriptions show the high water mark of Sanskrit literature in Orissa during the Ganga era. During this era there were a number of intellectual luminaries in Orissa. Pandit Vidyadhar (the composer of *Ekavalr),* Jayadeva (the author of *Gita Govinda),* Shridhar Acharya and Nilambar Acharya (the *Smriti* writers), Viswanath Kaviraj (the author of *Sahitya Darpan),* and Satyananda (the astronomer who wrote *Surya Siddhanta)* belong to this period.

Evolution of Oriya Language

Some stone and copper plate inscriptions of the Ganga period clearly indicate that Oriya language and script took a definite shape during this period. Consequently during the reign of Kapilendra, the immediate successor of the Gangas, Sarala Das could write his Magnus opus, *Mahabharat* in the language of the masses.

Music and Dance

The Ganga monarchs extended patronage to the development of music and dance. The *Natamandapas* (Dancing Halls) of the temples were the places where the *Devadasis* (the maidens dedicated to the temples) were performing dances to the tune of compositions and musical instruments. The temple of Jagannath at Puri and the Sun Temple of Konark (which were built by the Gangas) have *Natamandapas.* Anangabhimadeva-III added *Natamandapa* to the temple of Lingaraj in Bhubaneswar. The Ganga kings employed damsels in the temples for singing and dancing. Tradition avers that Padmavati, the wife of poet Jayadeva was a *Devadasi,* dedicated to Lord Jagannath. She used to dance to the tune of the songs, composed by her husband. The Ganga temples, particularly the

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Natamandapas are full of the panels of singing and dancing girls in ecstatic postures with musical instruments.

Position of women

Women enjoyed high position in the society. Women enjoyed respectable status in the Somavamsi society. Some of the Somavamsi queens performed important works like the construction of temples. The Queen Kolavatidevi, the mother of Udyota Keshari constructed the Brahmeswar temple at Bhubaneswar. Nevertheless, the status of women appears to have degenerated during this period. The *Devadasi* practice (the practice of dedicating maidens to the temples) and prostitution were prevalent during this period. The last Somavamsi king, Karnadeva married a 'gancing girl, named Karpurasri who was born of a *Mahari* or *Devadasi.* Women of high birth and noble families received education. They also received educations in music and dance.

Women were held in respect in the society during the Ganga period. In many of the donative records the donors mention the names of their mothers. Royal ladies were noted for their pious disposition and devotion to husbands. It appears that the royal ladies had access to education and specialised forms of art like music and dance. Chandrikadevi, the daughter of Anangabhimadeva- III was accomplished in music and dance. She built the temple of Ananta Vasudeva in Bhubaneswar. Sivarani, a lady of Ganga lineage was called the *Kaliyuga Saraswati* (Goddess of Learning in Kali Age). Women's status seems to have been somewhat reduced during this period. The *Smritis* and *Nitisastras* of the time restrict their freedom.

Women were expected to be devoted to their husbands. But the Ganga kings themselves were polygamous. The *Smritis* also permitted the rulers to have several wives. In practice it appears that women enjoyed a good deal of freedom. They sang and danced as *Oevadasis* in the temples. The profuse depiction of women as singers and dancers, erotic partners and seductive *Nayikas* also indicate their freedom. Chandrikadevi, a daughter of Anangabhimadeva III, excelled in the field of song, music. The pious character of the women of that period is well-known.

The Somavamsi and Ganga queens were great devotee, to various religious faiths and were instrumental for building of many temples and creating provisions for the worship of the God or Goddess. The literature of the time reflects that monogamy was the prevailing norm of the society. However, polygamy was not unknown in royal and higher families. The systems of *Sati* and *Pardah* were not prevalent.

The concubinage system was practiced in the society. A reference can be made in this matter to Gajapati Purusottamadeva who was the son of a concubine of Gajapati Kapilendradeva. Inspite of the high position enjoyed by the women in the society, the practice of *Devadasi* was a veritable stain in this regard. In different Buddhist Viharas and in the Jagannath temple at Puri, this ugly practice was prevalent which undermined the position of women in society. In general, women enjoyed high position in the society.

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The Cult of Jagannath

The cult of Jagannath embodies universal brotherhood, combining elements of Hinduism, Buddhism, Jainism and the native religious practices of the tribal people. The presiding deities of the temple, Jagannath, his elder brother Balabhadra and younger sister Subhadra, portrayed in black, white and yellow, represent the three major races of humanity according to noted religious and social commentators. The cult of Jagannath shows special concern and compassion for the lowliest and the most unfortunate in society. It is this spirit of universal love that has attracted even Muslim devotees such as Salabega whose songs in praise of Lord Jagannath are popular among all Oriyas and devotees all over the world who celebrate the Car Festival or Rath Yatra of Lord Jagannath with ardent passion.

Origin and development of the Cult of Jagannath

The origin and development of the Cult of Jagannath is quite mysterious. Different scholars have different views regarding the origin and development of Jagannath Cult in Odisha which can be discussed as follows:

Tribal origin of Lord Jagannath

The cult of Jagannath is stated to be of tribal origin. It is difficult to determine whether this tribal origin of God Jagannath is pre-Vedic or not. As per the depiction of Sarala's *Mahabharata,* God Krishna, killed by the arrow of Jara *Savara,* was not burnt in wood fully after his death. As per the order of the divine voice, Arjuna and Jara threw the half-burnt body into the sea and that body was, later on, worshipped by Jara in the Dhauli hill at Bhubaneswar. In the mean while, Galamadhava, the king of Kanchi knowing about the death of Krishna, sent a Brahmin named Vasudeva to collect the body who located it in Bhubaneswar and transferred it to Nilachala.

By that time, king Indradyumna had constructed a temple at Nilachala and by divine order, the king proceeded to that place. With the help of Jara, he brought the *daru* (wood) from Rohini *kunda* and installed the image inside the temple at Nilachala. Due to his folly, the images of God Jagannath, Balabhadra and Subhadra were found incomplete as he opened the door of the temple defying the request of the sculpture (Bisvakarma in disguise) who had instructed the king not to open the door before the expiry of fifteen days.

The story revealing the tribal origin of God Jagannath is different in the *Skanda Purana.* The *Purusottama Mahatmya* section of that *Purana* narrates that the original place of worship of Nilamadhava (God Jagannath) was at *Nila Saila* (blue mountain) amidst a thick forest. In a dream, king Indradyumna of Avanti saw it and sent Vidyapati, a Brahmin to bring the God. Vidyapati married Lalita, the daughter of the tribal chief Visvavasu. After much persuasion of his daughter, Visvavasu took his son-in-law for the visit of Nilamadhava. While going to that place with his eyes covered, Vidyapati, cleverly threw the mustard seeds on the way.

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In the rainy season, the seeds germinated which clearly indicated the way to the place of worship of Nilamadhava. Vidyapati informed this to king Indradyumna who went to pays visit to the God. To his utter dismay, the God had vanished from that place. The king dreamt that a sacred log was coming from *Svetadvipa* where lied God Vishnu. In the next morning, he was informed that a log containing the signs of God Vishnu was found on the sea-shore. The king rushed to the sea-shore immediately and the log was brought with much rejoicement. Out of the log, four images i,e. Jagannath, Balabhadra Subhadra and Sudarsana were made and installed in the temple constructed at *nila seus* (Puri).

Though this fact is narrated differently in the *Deula Tala* of poet Nilambara Das and the work of the same name of Sisu Krishna Das, the fact remains the same that God Jagannath had a tribal origin which has been accepted by many notable scholars like B. Padhi, G.C. Tripathy, H. Kulke and A. Eschmann.

Further, the association of the *sevakas* of God Jaqannath in Puri bear the name *Daitas.* The *Vanayaga* before the search of *Daru* for *Navakalevara* of the God also speaks of the tribal origin of God Jagannath. The three tribal deities like Jaleri Penu, Tana Penu and Murani Penu, worshipped by the Khonds Odisha are regarded as Jagannath, Balabhadra and Subhadra respectively .

Vedic origin of Jagannath

Many scholars trace the Vedic origin of God Jagannath. The 3rd verse of the 155th *Sukta* in the 10th *Mandala* of *Rig Veda* states : "There is a log floating on the sea and no one claims this as his property. O' ugly evil spirit, ride on that and remove yourself to the other side of the ocean." On the otherhand, Sayana, a 15th century commentator interprets the above quoted *sukta* as such : "O, you are difficult to destroy, take resource to the (sacred) log of wood which has no creator and which exists on the far distant sea coast, and achieve your salvation by the object." Through the above mentioned *Sukta* and its interpretation given by Sayana, the Vedic origin of God Jagannath is traced by several scholars.

As, primarily, the cult of Jagannath is associated with tribal origin, which is non-Aryan in character, the Aryans might be aware about it and might have reflected that in a different way in the *Rig Veda.* This definitely gives a clue to the scholars to think the prevalence of the worship of Jagannath in a *daru* (log) from long before the Vedic age. However, this is controversial.

Jaina origin of Lord Jagannath

The Jaina origin of God Jagannath is traced by several scholars. As a heterodox religion, Jainism gave great challenge to Vedic religion. It has already been discussed earlier that before 6th century B.C., Jainism had entered into Odisha. It received royal patronage from Kharavela, the mighty monarch of the Chedi dynasty. Jainism gained momentum in the nook and corner of Odisha.

The numerous Jaina monuments of Odisha amply justify the fact. Owing to the popularity of Jainism in Odisha, Balabhadra, Subhadra and Jagannath have been regarded as the three cardinal principles of Jainism like *Samyak Jnana, Samyak Charitra* and *Samyak Drishti* by N. K. Das.

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The concept of *Kalpa* tree in Jainism is regarded as the *Kalpavata* inside the sacred complex of God Jagannath temple at Puri. *Kaivalya Mukti,* one of the tenets of Jainism is identified with the *Kaivalya (Mahaprasada)* of Lord Jagannath that offers salvation to man. Further, B.M. Padhi tends to locate *Vaddha Managala* and *Nandipada,* the two Jaina symbols in the image of God Jagannath that give scope to presume the Jaina origin of the deity.

However, these facts did not conclusively prove that Jagannath had a Jaina Origin. The principle of Kaivalya Mukti or *salvation* of Jainism is found in other religious faiths too. Similarly, *Kalpavatas* are worshipped in different parts of India.

Buddhist origin of God Jagannath

Some scholars trace a Buddhist origin of the trinity of the Jagannath temple. It is said that the tooth relic of Lord Buddha is preserved in the image of Jagannath, that the three deities - Jagannath, Subhadra and Balabhadra - represent Buddha, Dharma and Sangha respectively, that the *Snana Yatra* (bathing festival) and *Ratha yatra* (car festival) of the Jagannath temple are of Buddhist origin and that the sharing of *Kaivalya* (sacred food) on equal footing by all castes is due to the Buddhist impact.

There are some literary evidence of co-relation between Lord Jagannath and Buddhism. According to some scholars, Jagannath is a common epithet of Buddha. In Tibet, one of the names of Buddha is Jagannath.

Jayadeva, the twelfth century Vaishnava poet who, according to some scholars, identified Jagannath with Krishna or Vishnu also accepted Buddha as the ninth incarnation of Krishna or Vishnu. Sarala Das, the fifteenth century poet, in his *Mahabharat* regarded Jagannath as an embodiment of Buddha. He wrote, "To deliver mankind, Jagannath has manifested himself in the form of Buddha." *Daru Brahma Gita* of Jagannath Das says, "To assume the form of Buddha the Lord gave up his hands and legs."

Some Oriya Vaishnavas regarded Chaitanya as the partial manifestation of Buddha. In the *Chaitanya Bhagavata* of Isvar Dasa, Shri Chaitanya is reported to have said, "I am Chaitanya in the form of Buddha." Evidently there was a synthesis between Buddhism and Vaishnavism at some stage, and Jagannath cult bears the imprint of that synthesis.

The *Saiva-Tantric* origin of God Jagannath

Though by the tenth century A.D., the presiding deity of Puri was known as Purushottama, which is one of thousand epithets of Vishnu, yet during the Bhauma period, the deity appears to have been profoundly influenced by Saivism, Shaktism, Tantricism and Buddhism which were simultaneously prevalent. Scholars are of the opinion that the image of Jagannath has striking similarity with that of Ekapada Bhairava (Bhairava with one foot, which is a manifestation of Siva, whose worship was prevalent during the Bhauma period). Some Tantrik texts refer to Puri as a seat of Shaktism, Vimala as the *Shakti* and Jagannath as his Bhairava. The prevalence of Saivism at Puri is proved by the existence of such Saiva shrines as Markandeyesvara, Patalesvara and Lokanath.

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Jagannath Cult and Saktism

The prevalence of Shaktism at Puri is borne out by the worship of Vimala inside the temple, and the existence of Saptamatruka image. The 'Utkal Khanda' of *Skanda Purana* describes Subhadra as the Shakti of Jagannath. The name 'Purushottama', though an epithet of Vishnu, has Tantrik significance according to some scholars. It represents the erotic aspect of Vishnu. Purushottama is to be found with Lakshmi, the female erotic partner. In the *Anargharaghava natakam,* Murari Mishra describes Purushottama with Lakshmi on his lap. Jayadeva, in his *Gitagovinda,* dealt with erotic sports of Krishna with Radha, and identified Radha with Kamala or Lakshmi, the consort of Narayana. Jayadeva also regarded Jagannath as Krishna. Subhadra was treated as Lakshmi during the Ganga period, and afterwards. The *Purushottama Mahatmya* of *Skanda Purana* (a work of 13th century A.D.) and of *Vishnurahasya* (a work of 16th century A.D.) referred to the female wooden image between Jagannath and Balabhadra as Lakshmi.

Vaishnavite origin of the Jagannath cult

The Vaishnavite origin of the Jagannath cult is traced by some scholars *Purusottama Mahatmya* projects God Jagannath as Narayana, Krishna-Vasudeva, Buddha etc. Poet Jayadeva, as stated earlier, had popularised Vaisnavism in Odisha thro his immortal creation *Gita Govinda.*

Further, during the Suryavamsi Gajapati rule, particularly during Prataparudradeva, the visit of Srichaitanya and his intimate association with the temple of God Jagannath made Vaisnavism popular in Odisha. Several festivals associates with Krishna cult like *Krishna Janma,Nandotsava, Kaliyadalana, Kemseveare Vakasuravadha, Chandana Yatra* etc. were intimately associated with the festivals of temple of God Jagannath as are being celebrated till now. No doubt, Vaisnavism was intimately associated with the Cult of God Jagannath in comparison to any other religion. Though, the origin of Jagannath cannot be traced satisfactorily, one thing is certain that the Cult, the assimilation of tribal element, Vedic religion, Jainism, Buddhism, Saivism, Saktism, tantric elements,Vaisnavism, is found.

Sikhism and Jagannath

It is told that Sikhism has relation with Jagannath. The Mangu Math of Puri bears its memory. That math has the photograph of Guru Nanak. The Sikhs believe that Guru Nanak has visited Puri.

Jagannath and Islamism

Jagannath was regarded as sacred by the Muslims of Odisha. Yavana Salabega had given importance to him. He had composed many *Bhajans* for Jagannath. Those Bhajans are very popular in the nook and corner of Odisha even today.

Impact of Jagannath Cult on Odishan society

The Jagannath cult exercises deep impact over the socio-religious-political life of Orissa. During the Ganga and Surya rules, Jagannath, so to say, became the State deity. Puri has been visited from ancient times by founders of different religious cults, who left their legacy through the monasteries. The Jagannath Temple at Puri in Orissa has been a center of religious, spiritual and artistic pursuits through

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the ages. Lord Jagannath is more than a religious deity for the people of Orissa, he is fountainhead of their cultural, intellectual and emotional sustenance.

Odissi dance and music as well as Orissan sculpture and the famous *patachitra* paintings were inspired and enriched by Jagannath culture. The poet Jayadeva composed his famous Gita Govinda staying in Puri. As discussed earlier, Yayati I, the great Somavamsi king is supposed to had started the construction work of the temple of God Jagannath at Puri. Perhaps, during the period of the Somavamsis, the worship of God Jagannath was given a special attention.

The play *Anargharaghava* of Murari Mishra of 9th century A.D. refers to the worship God Purusottama (Jagannath) on the sea-shore. Similarly, the *Tantra Yamala* (10th cent - A.D.) and the *Kalki purana* (11th century A.D.) refer to God Jagannath as the venerate deity of this land. During the glorious days of the imperial Gangas from 12th century A.D. to 16th century A.D., the worship of God Jagannath was given due patronage.

The mighty rulers of this dynasty like Chodagangadeva, Anangabhimadeva III and Narasimhadeva were ardent worshippers of God Jagannath and they stated in different inscription the longing to the God. During the Suryavamsi Gajapati rule, the power and prestige of Jagannath were enhanced by the rulers of this dynasty. Its impact on the people of Odisha was so much so that, they even did not oppose the enthronement of Purusottamadeva, when the legitimate claim of Hamvira was thrown aside by Kapilendradeva who justified his action as it was the divine will of God Jagannath and thus, kept his subjects mum. In the Kanchi-Kaveri legend Jagannath and Balabhadra exhibited their martial spirit by defeating the king of Kanchi.

The reign period of Prataparudradeva witnessed the growing popularity of God Jagannath as reflected in the *Pancha Sakha* literature. The visit of Sri Chaitanya to Puri during his reign period popularised the cult of God Jagannath in the nook and corner of Odisha. His efforts made the people of Odisha a blind follower of God Jagannath. During the reign period of the Bhoi dynasty, adequate attention was given for the temple rituals and looking after the comforts and safety of the pilgrims who carnd to this land from different parts of the country.

The ardent devotion of king Ramachandradeva in keeping Jagannath, Balabhadra and Subhadra out of the touch of the Muslims, shows the great devotion of the king and people of this land towards the Cult of God Jagannath. Even today the *Chhera Pahanra* by the Gajapati king of Odisha, in front of the Gods during *Ratha Yatra* in the presence of hundreds and thousands of devotees, proved the popularity of this cult not only in Odisha but also in different parts of the country and abroad. It has become one of the four important places of pilgrimage for the devout Hindus not only of Orissa but also of all parts of India and the world. Largest crowds of devotees are to be noticed in Puri at the time of the car festival of Lord Jagannath. It is the belief of Hindus that on seeing Lord Jagannath, the manifestation of supreme being, in his chariot one never falls into the mire of the cycle of rebirth.

Questions:

1. *What do you mean by Cult of Jagannath? Discuss the origin and development of Jagannath Cult.*

2. *Write a note on the origin and development of Jagannath cult in Odisha.*
3. *Highlight the association of different cults with the Cult of Jagannath.*
4. *Discuss the impact of Jagannath Cult on Odishan society.*

Sri Chaitanya faith in Odisha: its Impact

The coming of Sri Chaitanya to Odisha opened a new chapter in the religious history of Odisha. The Vaishanavite religion which was already in existence had a deep impact in the mind of the people of Odisha. The spell of his teaching and *Sankirtan* influenced so much that the people of Odisha lost their military skill. His *Sankirtan had* spread to every nook and corner of Odisha

Early life of Sri Chaitanya

Sri Chaitanya (1486-1533 A.D.), who was known as Visvambhara before renouncing family life hailed from Navadvipa of Bengal He was born in a Brahmin family in 1486 A.D. which had migrated from Jaipur to Navadvipa. As a boy, Visvambhara was handsome, prodigious and naughty. He was also known as Gouranga for his fair complexion.

Early in the life he became a great Sanskrit scholar and established a *tol* for imparting education. He lost his father at the age of eighteen. Soon after his father's death, he married a girl, named Lakshmidevi. Lakshmidevi died of snake bite within a short time after the marriage. Thereafter Visvambhara took a second wife, named Vishnupriya. After the second marriage, he went to Gaya to offer *pinda* to his ancestors.

His *Sanyasa* and involvement in *Bhakti* cult

At this stage he was initiated into the cult of *Bhakti* by a Vaishnava saint, named Isvara Purl. The religious atmosphere of the Vishnu temple of Gaya, where Viswambhara offered *pinda* threw him into trance. He turned a great devotee of Vishnu or Lord Krishna. On his return from Gaya, he gave up his scholastic profession, and started living the life of religious devotion and service. He organized *Sankirtans* and attracted large number of people. In 1509 A.D., at the age of twenty four, he left home, and taking the vow of *Sanyasa* from Keshav Bharati and the name, Sri Krishna Chaitanya, he proceeded to Puri with some of his associates.

Impact of Sri Chaitany faith in Odisha

In Odisha Sri Chaitanya roused a great deal of religious devotion and enthusiasm. His *Sankirtan* parties attracted a large number of people at Puri. On his arrival at Purl, he had a religious discussion with the great Vedantic scholar, Vasudeva Sarbabhauma, who enjoyed the patronage of the Gajapati Prataparudra. Defeated in the discussion and impressed by the religious personality of Sri Chaitanya Sarbabhauma embraced Vaishnavism.

From Puri, Sri Chaitanya proceeded to south, and in June 1509 A.D., met Roy Ramananda, the governor of Rajamahendri. They had an interesting religious dialogue which is narrated in the *Chaitanya*

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Charitamrita of Kaviraj Krishna Das. Both appreciated each other's religious inclination. After the interview with Sri Chaitanya, Ramananda who was already an old man resigned from the royal duty with a view to spending his time with the former at Puri.

The *Chaitanya Charitamrita* tells us that Sri Chaitanya refused to grant interview to Prataparudra, the Gajapati of Odisha on the ground that he wanted to keep aloof from the worldly power and wealth. But at the instruction of Sarbabhaurna, one day the Gajapati stole into the assembly of devotees in Kasi Mishra's house where Sri Chaitanya was staying.

As Sri Chaitanya fell into trance on hearing *Sankirtana,* Prataparudra touched his feet. On coming to senses, Sri Chaitanya remarked, "Woe to me, I have touched one, given to worldly power and wealth". This remarked moved the Gajapati, to tears. Impressed by the true devotion of the Gajapati, Sri Chaitanya embraced him with love.

Jagannath as identical with Krishna

Sri Chaitanya considered Jagannath as identical with Krishna of Kurukshetra. He also popularised Krishna whom he regarded as "the complete manifestation of personal godhead in his perfect form". The Chaitanya faith heightened the importance of Radha, the consort of - Krishna. For many devotees Sri Chaitanya was considered as the living embodiment of Jagannath.

He was also regarded as the dual incarnation of Radha and Krishna. By personal demonstration, Sri Chaitanya emphasised the importance of devotion. His faith roused religious devotion among all sections of society, undermined the rigours of caste distinctions and reinforced the Vaishnavism of Odisha.

Sri Chaitanya died at Puri before the image of Jagannath on 29th June 1533 A,D. He spent six years of his *Sanyasa* in pilgrimage, and the remaining eighteen years of *Sanyasa* at Puri in the company of his devout followers. Here it is necessary to mention the relation of the Panchasakha and Odishan Vaishnavas with Sri Chaitanya. Vaishnavism was already popular in Odisha before the coming of Sri Chaitanya to Puri. Sri Chaitanya had high regards for the Odishan Vaishnava saints like Raya Ramananda with whom he had a dialogue on Radha-Krishna cult, and Jagannath Das and Balaram Das of Panchasakha group.

Panchasakha and Sri Chaitanya

All the Panchasakha poets were the contemporaries of Sri Chaitanya and were initiated by him. Nevertheless the Panchasakha, instead of blindly following Chaitanya faith maintained their distinctiveness by sticking to the concept of void and identifying the same with Lord Krishna.

Some scholars are of opinion that the Panchasakha outwardly professed the Chaitanya cult yet in their heart of hearts they were but sincere religion of the Mahayana school." According to Chittaranjan Das the Panchasakha were at once Buddhists, Vaishnavas and Tantriks.

As a religious movement the Panchasakha emphasised the concept of void inner purity, *mantra, tantra* and *yoga,* instead of being guided by formalities. As social reformers, the Panchasakha sought to pull

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down "the hegemony of the social bigots" and rise up "the lower strata of society with the means of cultural innovations", they took disciples from all the castes and associated themselves with several lower castes of society and tried for their uplift.

Questions:

1. *Discuss the life and teaching of Sri Chaitanya.*
2. *Write a note on the Sri Chaitanya faith in Odisha.*
3. *Highlight the impact of Sri Chaitanya faith on the people of Odisha.*
4. *Discuss the relation between the Panchasakhas and Sri Chaitanya.*

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Panchasakhas and Bhakti movement

The liberality of the Pancha sakhas antagonized the Brahmins, who disparaged the Oryia translations of the Mahabharata, Ramayana, Bhagavata and Harivamsa compiled by Sarala, Balarama, Jagannatha and Achyutananda. The Oriya Bhagavatam of Jagannatha Das was even called “teli bhagavata”, the “Bhagavata of the low-caste oil-maker”. However, the literary work of the Pancha sakhas was vital to the development of the Oriya language and cultural identity, uniting the people and creating a feeling of solidarity that protected the region for a long time.

The five Friends preached the Vaishnava dharma or ninefold process of Bhakti and chanting the Holy Names (Harinama), giving more importance to the realization of the soul rather than worship of the Deities. The most important aspect of their preaching was the abolition of all discriminations among Vaishnavas, no matter from which caste or background they came; Achyutananda, Yasovanta, Balarama and Ananta met a strong opposition from the casteconscious Brahmins, who even disparagingly called Jagannatha Das‟s Oriya Bhagavata as “teli bhagavata” (“the Bhagavata of the oil-maker”).

However, this Oriya Bhagavatam became so popular that every village had a Tunga, a hall where the villagers regularly gathered to listen to its reading. As a reaction against the excessive ritualism of the caste Brahmins and their monopoly and control over the temples and Deity worship, the Pancha Sakhas preached that Lord Krishna/Jagannatha could be worshiped as Sunya, “void”, a particular “non-shape” that transcended the Deity in the temple and therefore could be accessible by everyone at all times. It is important to understand that such “void” is not an impersonal emptiness devoid of sentiments, qualities and relationships – in fact quite the opposite, as Jagannatha Das preached the Rasa krida, Acyutananda preached the Nitya Rasa, Yasovanta preached the Prema bhakti brahma gita and Ananta the Tula sunya rasa.

They accepted Radha Krishna as Paramatma and Jagannatha as Radha Krishna yugala murti or bhava murti, and taught that Guru is the manifestation of Brahma, Vishnu and Mahesvara. According to their

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doctrine (that is also shared by many other groups, including the Natha yogis and several traditions of Bhakti in Bengal), the human body is a microcosm where the Supreme Lord resides and manifests His pastimes, including the most intimate lilas of Radha Krishna, where Radha is the pure devoted soul and Krishna is Paramatma.

The Pancha sakhas followed the path of Bhakti adopting mantra, tantra and yantra in their sadhana; they manifested mystic power and could change their body into different forms. For many generations, there has been a serious rift between the followers of the Atibadi Sampradaya and the Bengali followers of Chaitanya, and especially the Sarasvata Gaudiyas, sometimes with excessive emphasis on marginal details such as the order of the two verses of the Maha mantra sloka:

"Hare Krishna Hare Krishna, Krishna Krishna Hare Hare Hare Rama Hare Rama, Rama Rama Hare Hare,"

While the Atibadi Sampradaya and several other ancient Gaudiya Mathas in Puri chant the mantra starting with the "Rama line", the Sarasvata Gaudiya insist that the mantra should start with the "Krishna line" in order "not to be offensive by reversing the lines".

It is not clear how sincere followers of Chaitanya could find "offensive" the recitation of the Holy Names simply because one verse is put before the other - also considering that by continued recitation, neither of the two verses appears to come first, but they form a circle. In fact, we have heard that Narada Muni tricked Valmiki into chanting the name of Lord Rama by instructing him to chant the name of Death (Mara); the constant chanting "in circles" of the syllables Ra and Ma was nevertheless so powerful that it turned a highway robber into the greatest devotee of Sri Ramachandra. Besides, we should remember the clear teaching of a verse of the Sikshastakam, the short ideological summary considered the only text actually written by Chaitanya:

"namnam akari bahu-dha nijasarva-saktis tatrarpita niyamitah smarane na kalah"

"O my Lord, Your holy name alone can render all benedictions to living beings, and thus You have hundreds and millions of names. In these transcendental names You have invested all Your transcendental energies. There are not even hard and fast rules for chanting these names."

The Jagannatha charitamrita, a biography of Jagannatha Das written by Divakara Das, states that the difference between the Oriya (Utkali) and the Bengali (Gaudiya) Vaishnavas is that the Oriyas consider Jagannatha as the avatari, the source of all avataras, while the Bengalis say that Krishna is the avatari. Such distinction could be easily overcome by considering that Jagannatha is Krishna Himself, and especially in the light of the acintya bhedabheda tattva taught by Chaitanya.

The rift between the Bengali and Oriya Vaishnavas has lasted long enough, and is based on very flimsy grounds, more emotional than philosophical or theological. Divakar Das wrote that the Bengali devotees were jealous of the Oriya devotees, and in fact still today we find people from the Sarasvata Gaudiya line writing that the title "Atibadi" given by Chaitanya to Jagannatha Das was meant in an offensive and sarcastic way, while we know that Chaitanya strictly taught and demonstrated the utmost humility

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towards all groups of people. Some also say that the powerful influence of the Atibadi Sampradaya, challenging the excessive ritualism and casteism of the orthodox society, was carried to the extreme consequences by the antibrahminic and iconoclastic movement called Mahima Dharma in more recent times. However, this would be an exaggeration considering that the Mahima Dharma actively opposed the worship of Jagannatha, to the point of attacking the Puri temple with the intent of destroying the Deities. This seems to be quite far fetched, as all the Atibadi Mathas worship the form of Jagannatha as well as other divine forms, and uphold the sacredness of the Shastra, which the Mahima sect do not recognize. The Acharya in the sixth generation of the disciplic succession from the Atibadi Sampradaya, Purushottama Das, had five prominent disciples, the first of which, Mukunda Das, became the Mahanta of the Bodo Oriya Matha, and the other four established new branches of the Matha in Puri, called Sana Oriya Matha, Rama-Hari Das Matha, Vanamali Das matha and Bhagavata Das Matha.

Question:

1. Write a note on the *Bhakti* movement in Odisha under the *Panchasakhas*.

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Social life in medieval Odisha

Change and continuity became the way of social life in medieval Odisha. The glorious rule of the Gajapatis, contributed a lot to preserve the social structure of Odisha. In course of time, besides the four traditional castes, many sub-castes have emerged in the Odishan society. The *agrahara* villages granted to Brahmins by different kings provided path for the progress of education. The villages of Odisha became the centers around which evolved the social life of its people. Their dress, profession, hobby, learning etc. form the main theme of the social life in medieval Odisha.

The Social Structure: Caste system

The most remarkable aspect of medieval Odishan society was the caste system. It consisted of numerous castes and sub-castes and the interaction among them brought social harmony bringing peace and tranquility in the medieval Odishan society.

The Brahmins

The Suryavamsi Gajapatis accepted the *Varnashrama* system. The Brahmins continued to enjoy ascendancy in social life, administration, religion and learning during their rule. They held important positions in the government and were liberally patronized by the Gajapatis. Kapilendra wanted to give away the whole world to the Brahmins. The Brahmins enjoyed the highest position in the society of belonging to the first order in the *Varna* system. By their learning, prudence, pious character and other virtuous qualities, they commanded respect from the people in the society. From many inscriptions, particularly of the Bhauma-Karas, Brahmins belonging to several *gotras* like Kashyapa, Atreya,

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Bharadwaja, Kausika, Visvamitra, Sandilya, Vatsa etc. settled in Odisha. They settled in the *Shasanas (agrahara* villages) as is known from numerous inscriptions belonging to the Ganga and Suryavamsi Gajapati period. They received land-grants from the kings and other landed aristocrats to worship gods and goddesses in different temples. Those lands were tax free lands. Further, they were also indispensable for many important ceremonies like the *Abhiseka* (coronation ceremony) of the king, marriage, *upanayana* (sacred thread ceremony) etc. By their noble works as priests, they commanded respect of the society and were placed in the highest position in the caste structure. · Besides discharging their duties as priests, the Brahmins also got lucrative posts in the court of the king. The Ganga inscriptions show that the Brahmins like Vanapati, Govinda and Vishnu worked under the Ganga kings Raja Rajadeva I, Anangabhimadeva II and Anangabhimadeva III respectively as ministers having high reputation. The inscriptions at Srikurmam and Simhachalam refer to Narahari Tirtha who acted as a regent when Bhanudeva I, was a minor. The Gopinathpur inscription refers to a Brahmin named Gopinath Mohapatra who was a constant adviser fo Kapilendradeva in matters of war and religion. The Ganga inscriptions states that some Brahmins served as military officers using titles like Vahinipati, Chamupati and Senapati. Further, the Brahmins were also appointed in the posts of *Sandhivigrahi (Ka), Sasanadhikarin,* record- keeper etc. The Brahmins during that period were also engaged in several other professions besides the above mentioned works. The inscriptional and literary sources of the period reveal that they resorted the agriculture, trade, temple building activity and so on. The Brahmins performing higher works like the priests, *guru, Mahasandhivigrahika* etc. were known as the *Shasani* Brahmins. The Brahmins who resorted to lower professions like agriculture, trade etc. was known as *Halua* or *Jharua* Brahmins. Whatever the fact might be, learning and imparting education were the main .functions of the Brahmins in the society. They were well-versed in the *Vedas* and other *Sastras.* They grew under the patronage of kings and maintained their educational institutions. The court of the Suryavamsi kings basked with the learned Brahmins. They contributed a lot of *Smriti, Vyakarana,* poetry, drama and other branches of knowledge. Due to their high education-they were respected by the people in the Odishan society.

The Kshatriyas

The Kshatriyas occupied their position in the society next to the Brahmins. They were warrior class and shouldered the responsibility to protect the country from internal rebellion and external aggression. Besides fighting they administered the land. As the inscriptions and literary sources of this land refer, they were benevolent rulers not despots or autocrats. They had great veneration towards the Brahmins from whom they sought advice to carry on administration. They were great builders. By receiving their patronage, a good number of temples were - built up in the nook and corner of Odisha. They were famous for their charity. The digging of tanks, establishment of *Shasanas,* educational institutions etc. were also their look out. They also took interest in the promotion of learning in the society. Besides the kings and members of the royal family, the army chiefs, soldiers and other officials belonged to the Kshatriya *caste.* The *Khandayats* or Paiks were Kshatriyas who resorted, to cultivation at the time of peace and jumped into the battle when the war drums were heard. The ruling families cemented matrimonial alliances with other kings and feudatory chiefs to secure their position. Whenever there was any external aggression they joined hands to oust the army.

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The Vaisyas

The Vaisyas belonged to the trading class who resorted to cultivation, cowherdship, trade and commerce. Generally, prosperity of the land depended largely upon the people of this community. They organized *hatas* (local markets) and controlled both inland and maritime trade. The Vaisyas of Odisha carried on oversea trade with the countries like Ceylon, Siam, Burma, Suvarnadvipa etc. and brought wealth to this land. They also helped in spreading the Odishan culture in South-East Asia. The Kshatriyas also paid attention for the growth of the Vaisyas. The kings granted special villages for them known as the' *Vaisya agrahara'.* Their sound economic condition led them to donate villages to the Brahmins and the temples. Among them were the *Gopalas* (milkmen) who looked after cattle-rearing and they traded in milk, butter, ghee etc.

The Sudras

In the traditional class structure, the Sudras occupy the lowest position in the society of Odisha. The Sudras were drawn from the community that consisted of artisans, craftsmen, petty agriculturists, servants etc. They also changed their professions and absorbed within the fold of Kshatriyas and Vaisyas. Even, they were attached to the temples to serve the gods and goddesses. They were also not detached from the sphere of education and learning. *Sudra Muni* Sarala Dasa composed the Odia *Mahabharata,* Balarama Dasa, another great poet of *Panchasakha* period composed *Dandi Ramayana.* Besides the above mentioned professions, some Sudras were untouchables. They were untouchables and remained outside the village. However, they served the society in various capacities. Among them were the washerman *(rajaka),* fisherman *, (kaivartta),* shoe-maker *(charmakara),* basket-maker *(doma)* etc. There were efforts by the *-Panchasakhas* through their writings to absorb these untouchables within the traditional structure of the caste system. Through their literature, these poets brought a protest against caste system, superstition, corrupt practices and so on and tried to free society from the clutch of rigidity. In due course of time, the Sudras gave up their duties and from among them emerged many *Siddhacharyas* and tantric *gurus* who belonged to basket maker, fisherman and leather worker communities. Besides Sudras, other sub-castes in the society were *saundikas* (brewers), *tantuvayas* (weavers), *kumbhakaras* (potters), *ma/akaras* (gardeners), *napita* (barber), *tambarakara* (coppersmith), *tathakara* (metal worker), *kamara* (blacksmith) etc. who rendered their habitual service to the medieval society of Odisha.

The Aboriginals

Among the aboriginals of the time, references very often occur in the literary and inscriptional sources. Sarala Dasa's *Mahabharata* refers to the meeting of God Krishna with a Kandha (Khond) king Bhaskara, who promised to supply the meat of deer, wild-pig etc. for the *Rajasuya yajna* organized by Yudhisthira. With the gradual march of time, efforts were made to bring these aboriginals to the fold of Hindu society. The *Daita Patis,* a group of *Sevakas* of God Jagannath in the majestic temple at Puri can be cited as an example which was the result of such effort.

The Kayasthas or Karanas

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The Kayasthas or the Karanas occupied a dominant position in the medieval Odisha. Though, the formation of this sub-caste cannot be traced back to an exact year, still in the 10th-11th century A.D. references to them were made in the inscriptions. The Kshatriya and Vaisya descent of the Kayastha or Karana is known from inscription. They became hereditary class of writers and became indispensable for maintaining royal records owing to their superior knowledge in accountancy and day to day administration. Not only they were the keeper of the records, but they also occupied high position in revenue department, army and other departments.

Proliferation of castes

Nevertheless, the Brahmanical monopoly in the field of religion and learning was broken during the Suryavamsi rule by the emergence of a reformist religious leadership among the nonBrahmins. The Vaishnavite movement which preached the doctrine of love and equality and the literary awakening in Odia language brought about a transformation in the social life and brought to prominence in religious and literary fields a number of non-Brahmins. Sarala Das, the author of Odia *Mahabharat* was a Sudra. Four Vaishnava saints of Prataparudra's reign - Achyutananda Khuntia, Balaram Mahapatra, Yasovanta Mallik and Ananta Mohanty were non-Brahmins. King Prataparudra extended patronage to Balaram and Achyutananda, for which the Brahmins became jealous. The Vaishnava saints went to the extent of challenging the practice of untouchability. The story of Sriya Chandaluni, depicted in *Lakshmi Purana* of Balaram Das (Mahapatra) shows how goddess Lakshmi came down to accept the worship of Sriya, the Chandal woman Simply because of her devotion.

Position of women

Woman's status in society appeared to have degenerated, as compared to the earlier period. The Suryavamsi monarchs were polygamous. They had a number of queens and concubines. Gajapati Purushottama was born of a concubine. *Purdah* (veil) system was prevailing in the Suryavamsi period. It is written in *Chaitanya Charitamruta,* that when Chaitanya passed through Cuttack on his way to Vrindavana in 1514 A.D, "The king mounted his wives in covered litters on the back of elephants which were drawn up in a line along the route.' Women were expected to be given in marriage before the age of seven. *Sat;* practice, though not very popular, was prevalent among. the upper class Hindus. *Devadasis* were being employed as before for the purpose of Singing and dancing in the temples. The Gajapati kings and other nobles could keep concubines. A reference can be made in this matter to Gajapati Purusottamadeva who was the son of a concubine of Gajapati Kapilendradeva. Inspite of the high position enjoyed by the women in the society, the practice of *Devadasi* was a veritable stain in this regard. In different Buddhist Viharas and in the Jagannath temple at Puri, this ugly practice was prevalent which undermined the position of women in society. In general, women enjoyed high position in the society. Women were treated as objects of adornment and wore various ornaments.

Dress and ornament

The sculptures and literature of the period give clues to form an idea about the dress and ornaments of the people. The male persons used *dhoti* as lower garment and *Chaddar* as upper garment. Female dress

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consisted of two garments, upper and lower. They seemed to have worn sarees. The folds of sarees, sometimes, were gathered, carried on to back between the legs and tucked. The garments of the higher class people were ornamented with embroidery showing their status. The *Devadasis* (dancing girls) also used ornamented dress and richly decorated caps. The females took particular care in dressing their hairs. The sculptures of the period show that both male and female used ornaments like *Kundala* (ear-ring), *Keyura* (armlet) and *hara* (neck-lace). Besides, the women used ornaments like *mekhala* (girdle), *Karnafula* (ear-flower), *Kankana* (bracelet), *manjira* (foot ornament). *nupura* (anklet), *Katisutra* or *Katibandha* (waistlet) etc. The female prepared beautiful hair locks and decorated them with flowers.

Food and drink

The inscriptions and literature of the period throw welcome light on the food and drink of the society. The inscriptions narrate how rice, ghee, curd, milk, pulse, curries and *payasa* (rice cooked with milk) etc. were offered as bhoga (offerings) to the deities in the temples. These descriptions give an idea regarding the vegetarian food pattern in the society. Non-vegetarian meals were also prevalent inside the society. Drinking of wins was not unknown to the people.

Hobby

Nothing definite is known about the hobbies of the people by that time. Sarala Das's *Mahabharata* projects certain hobbies of the time. Among them, hunting and *pa* (chess) formed the pass time resorts of the royal families. The common people might have resorted to certain games, learning, archery and fighting, music, writing etc. as gleaned from the description of literature. Thus conceived, the social structure did not remain the same throughout the period.

Questions:

1. *Highlight the social life of the people of medieval Odisha.*
2. *Make an analysis on the changes in social structure in medieval Odisha.*

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Religion During Medieval Odisha

Religion played a great role in the cultural life of the people of Odisha. Odisha has witnessed the growth of various religions like Jainism, Buddhism, Saivism, Vaishanavaism, Saktism, etc. However, with the gradual march of time, all these faiths have been assimilated in one cult i.e. the Jagannath cult. *Vaishnavaism* flourished in a more vigorous way during this period along with other religions. During the Gajapati period, Vaishnavism in Odisha had been centred round the worship of Jagannath.

This cult was gaining popularity because of the efforts of five Odia poets known as the Pancha-Sakhas. They were Jngannath, Balaram, Achyutananda, Yasovanta and Sisu Ananta. Jagannanth Das translated the Bhagavata-Purana before he met Chaitanya. These five Vaishnava poets described Lord Jagannath as personified void (Sunya) which they identified with Krishna. The Krishna cult had already been popular in

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Odisha through Gita Govlnda of Joyadeva. Even Purusottamadeva, father of king Prataparudradeva, composed" Abhinava Gita- Govinda in praise of Krishna. Chitanya therefore, found Odisha very receptive to his teaching of Radha-Krishna creed through *Samkritana*. His extraordinary religious personality very mnch impressed the people who came in contact with him. His devotional *samkirtan* appealed to all. He accepted people of different castes into his group and gave them the massage of love and fraternity. In a short time, he became prominent and popular. Even the PanchaSakhas regarded him as their religious leader.

The Suryavamsi rulers were Vaishnavities and professed great devotion to Lord Jagannath as the state deity and called themselves the *Sevaks* or servants of Jagannath. They lavishly endowed the Jagannath temple with gifts of lands, jewels, money and luxurious articles. Besides the religious factor, the first two Suryavamsi rulers- Kapilendra and Purushottama had an ulterior political motive behind the profession of devotion to Jagannath. As both of them had no legitimate claims over the throne, they sought to legitimize their position by invoking the socalled will of Jagannath in their favour with the help of priests. Though primarily Vaishnavites, the Suryavamsi Gajapatis also took interest in the worship of other deities such as Siva and Durga.

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